

The Parlous Times, by Arnold Daly

MARCH 13, 1912

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



W.H. S. Y.

MAUDE ADAMS AS CHANTECLER

Next Week: Viola Allen's Ideal Repertoire



MURIEL STARR AND MAX FIGMAN
IN THE TRUTH WAGON.

Photo by WHITE, N. Y.



J. E. PURDY & CO. Boston

FRED WALTON AND ELEANOR PENDLETON
IN THE MAN FROM COOKS.



WHITE, N. Y.

LOUISE WOODS AND ROBERT MCWADE JR.
IN THE GREYHOUND.

SCENES FROM CURRENT ATTRACTIONS



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879



VOLUME LXVII

NEW YORK, WEDNESDAY, MARCH 13, 1912

No. 1734

Stars and Keystones

E VOLUTION plays rather humorous tricks on the institutions it attacks. For example, the star system has flourished like the green bay tree, and has been subjected to all sorts of criticism which apparently exercised little effect one way or another upon the destinies of the organization. It remained for the managers to run to such hyperbolic lengths that the star system should overleap itself. According to the common acceptance of the term, the star system implied the presence of one actor of particular brilliance to whom all others were contributory satellites. Fortunately, not content with one superlative, managers then conceived the idea of co-stars—usually an actor and an actress of presumably equal importance, appearing in the same cast. From that it was but a step to the all-star cast, which in effect is simply a no-star aggregation because every part is as well filled as every other. Hence, all are contributory to each other and to the general effect.

All-star casts are not confined to Spring revivals of famous comedies and melodramas, for more and more frequently, of late, we find such casts in new productions. Invariably they have been more satisfactory than the unbalanced performances of a star with a company incapable of doing more than reflecting the light of their solar centre.

The stars regard this question from a variety of angles. Some insist that every play has a central character, no matter whether or not the fact is overtly advertised in electric lights over the entrance to the theatre. In a way they argue correctly for the majority of modern plays. This condition, however, is often arbitrarily arranged by the playwright, who can so enlarge a subsidiary role as to offer to the actor greater opportunities for display than are to be found in roles more necessary to the plot. There is considerable difference between the character who starts the action of the story and the character who claims the chief sympathy of the audience. As a matter of fact, since drama implies a conflict, and since it takes two forces—usually symbolized in two characters—to make a fight, there are almost always two fundamental roles to the narrative. Not infrequently, the contention is about a third character, the pivot on which the drama swings. This is the ancient formula for the triangular play, which has the advantage of personifying all three elements of the action. Yet, to these three, the author may add a fourth of any variety he chooses—a detective to unravel a mystery, a father confessor to minister to the harassed principals—upon whom the interest shall be focussed. In stage history one finds numerous plays which have been rewritten to emphasize a role which in the original version had little significance; for example, this very thing happened to *Our American Cousin*. One infers justly, therefore, that the star role depends entirely upon the playwright, and one further decides that an author may, at choice, so strengthen various roles as to eliminate the star part altogether. The one-part play is as conventional an artifice as the stage exhibits, and resembles human life as little as can be imagined. The creation of such a play is conditioned far more by theatrical exigencies than by artistic demands.

Other actors—mostly men, it may be observed—have repudiated the star system, and have even declined the honor of being starred. Cold drops of modesty and a level-headed, comprehensive view of the situation it must require to indulge in such abnegation. Their reason is doubtless more personal than artistic, because every year shows that not all who are called by managers are chosen by patrons. If an actor has any misgivings

about his ability to shine among the elect, he is wise not to take the step, as conviction alone can convince. One reason why various ambitions have come to naught is that stars have been surrounded with commonplace companies that do no illuminating on their own account. It is only another way of saying that one superlative actor can rarely balance a play successfully on his own shoulders; he must have helping hands under the corners to prevent it from sliding. Possibly the managers have argued that a brilliant cast will obscure the star, but in this case the actor is not a star, and both art and commerce are best served by recognizing the fact.

It always has taken a strong cast to win any distinction worthy of the name. A star may be the keystone, but he is not the whole arch. He can maintain his lofty position only by virtue of the rest of his associates; he is shorn of power when they crumble and the arch falls apart. For that reason there is an element of injustice in the star system which celebrates the ability of one without recognizing the vital contributions of other actors in a drama.

The Musical Comedy Public

I NCONTESTABLY, the best musical comedies which this country has produced belong to the class represented by *Robin Hood*, for they are genuine comic operas. Since the heyday of their popularity, however, the taste of the public has wandered far afield, successively supporting the *Gaiety Girl* shows, *Weber and Fields* burlesques, *Cohan* musical attractions, and Viennese importations. One after another they have passed their zenith, for the comparative indifference of Broadway toward *Gypsy Love*, the most musicianly of the latest class, seems to indicate that the novelty of Vienna has worn off and that the fickle public is waiting for the next variety.

From time to time attempts have been made to revive the comic opera, and during the past two seasons at least two compositions of more than ordinary merit have been sung, unhappily without repeating the earlier fortune of their kind, although they did not fail outright. Several causes have contributed to this state of affairs.

In the first place, the tremendous increase in enjoyment of grand opera, fostered by the establishment of *OSCAR HAMMERSTEIN's* rivalry, has undoubtedly drawn a considerable percentage of music lovers to the Metropolitan Opera House and away from the lighter forms of musical amusement. Patrons who stuck to their first love have been educated away from delicate tastes by whirly girly shows, riotous burlesques and noisy musical comedies. Consequently an appreciable gap has appeared between the two classes of patrons who formerly united on this middle ground.

Perhaps the quality of recent comic operas has had something to do with their fate, for they behave in a somewhat perfunctory fashion at times, sounding more like a conscious imitation of previous models than like spontaneous inspirations. Upon the arrival of that psychological moment when the public has sufficiently tired of the latest vogue to yearn for something new, a composer may happen along with a bundle of light melodies that will touch the hidden spring and re-establish comic opera. Probably, too, he will be a man quite unknown now to the theatregoing public, because such a man is far more likely to discover an unworked mine of melody. Native composers who point their pencils with ambition should be on the alert, for the Viennese waltz, with all its charm, cannot occupy the centre of the stage indefinitely.



THE USHER



HORACE CASSELBERRY, a graduate of Princeton in 1902, writes to the *Princeton Alumni Weekly* a plea that in building the proposed Playhouse at Princeton, the authorities shall not neglect the ethics of the stage. He tells how he arrived at this conclusion.

"The memory is vivid of a clergyman of my acquaintance whose arguments to dissuade me from going on the stage were much more zealous than they were substantial. More than once when he found me unsubdued by his argument he would throw all the weight of his impressive elocution upon the final horror that 'the stage had no front door.' This, he assured me, had been the crucial bit of advice from McCullough when the clergyman himself was contemplating a plunge upon the stage. Undeterred, unimpressed, obdurate, I cried, 'You simply don't know what you're talking about!' The clergyman didn't, but the actor did. Since that time I have exchanged my inexperience for some measure of experience and I understand now that the clergyman meant that social and professional front door which was always swinging in his vision, while the actor struck deeper to that ethical front door which he knew had not yet been builded into the architecture of the stage."

A reporter in Syracuse asked Bruce McRae's son if he intended to become an actor. "No, sir," replied Bruce, Jr., with sufficient emphasis to show that he had fully decided the matter. The boy, however, did not explain just why he had so settled his destiny. To those outside the family, Bruce McRae does not look like an awful example.

The interesting case of Richard Barry versus the Players Club was finally settled by the courts favorably to Mr. Barry. It will be recalled that he was expelled from the club after the publication of a magazine article which placed a low estimate on the mental powers of the profession as a whole. The Court of Appeals decided that this glittering generality was insufficient cause for Mr. Barry's expulsion, and awarded him a writ of mandamus by which he can demand his reinstatement. Having gained his point,

however, Mr. Barry is content to let the matter drop without serving the writ.

The chief pitfall of the dramatist is that in learning the mechanical demands and limitations of the stage, he blurs his memory of real life off the stage. He too often forgets that, although his work must be presented through the medium of the theatre, it must not present the theatre itself; the stage is the means, but life is the end. On this interesting topic Rose Stahl remarked to a reporter of a Buffalo paper: "We have plenty of men who are able and adept in the art of play building, but there are very few of them who have a broad and thorough understanding of life in general."

"Where it happens that their knowledge of the world is confined to their own horizon it must be expected that the play will usually lack both human note and general appeal."

"The theatre is waiting for the dramatist, who is working in accordance with a fixed ideal, and who actually knows what he is talking about. Probably not until to-day had the world been ready for such a dramatist, but it is ready now. It has threshed out realism, classicism and materialism, and it is prepared to consider the last thing of all and the only enduring thing, absolute idealism."

Grenville Kleiser, of New York city, trainer of public speakers and formerly professor at Yale University and founder of the Public Speaking clubs of America and Great Britain, has issued a sensible list of "Don't's and Do's for Public Speakers." It ends with three succinct statements.

"In brief:

"Stand up so that you can be seen."

"Speak up so that you can be heard."

"Shut up so that you will be liked."

According to its announcement, the Volks Theatre, in Berlin, presented Maria Stuart, a drama by William Shakespeare, on Jan 28. This opens up an entirely new field to the Baconians. If Shakespeare

wrote Schiller, and Bacon wrote Shakespeare, it should presently be easy to prove that Bacon wrote all the literature in the world.

E. D. Mann, of Jacksonville, Fla., takes exception to remarks about hissing at the theatre, in a recent *Minion*. He says, in part:

"It is quite true, as you suggest, that one can with propriety withdraw from the playhouse, but surely the price was not expended for this privilege, for it is not necessary to attend a theatre to have such tastes gratified. Private affairs and those for the public (for which admission is collected) cannot be compared in this light."

"I am not a moralist—only an average person preferring a clean show for my entertainment."

"We of the one, two and three night-stands have much to contend with where quality compared to admission price is concerned. The top price is often charged for the average company and plays with a moral, but those bordering on the risqué when presented by an average company have a decided leaning to the offensive and indecent suggestions referred to."

"Many really good attractions have suggestive things in them, and in recommending the show to a friend we never mention the few objectionable features—the same with the average show—it is handed down from one to the other and the parade continues."

The weak point in Mr. Mann's advocacy of hissing lies in his admission that, "Personally, I do not approve of hissing and remain entirely undemonstrative when suggestions by word or action offend—though at times I feel that some indication of disapproval is in order."

Few people of sensibility really want to hiss, and the only other alternative is to depart from the theatre, even at the price of not getting one's money's worth—always an irritating sensation. The policy of deserting a house, however, would much more expeditiously effect a change in the attractions presented than hissing could, because a theatre exists solely by grace of its patrons. Managers frequently care little about the attitude of audiences, just as long as there is an audience.



White, N. Y.

Teresa Maxwell Conover.

Gertrude Elliott.

William McVay.

Isabell Irving.

Annie Esmond.

PRESERVING MR. PANMURE, ACT TWO

Mr. Panmure Cross-questions Josepha Quarendon



THE PARLOUS TIMES

BY ARNOLD DALY



WE still have much to learn about the theatre—or, perhaps, it is much to learn again—for the last place in which an idea gets a hearing is on the stage. In America the general ambition among producers appears to be rapidity of preparation instead of thoughtful care of details. Last year a certain play had exactly ten rehearsals before being presented for the approval of the public. Such a system is nothing short of preposterous. Of course, the drama failed, exactly as any one would have predicted.

It is all very well to build a house in nine weeks—as contractors have boasted of doing—but who wants to live in it when it is done? The edifice cracks and crumbles about the ears of the occupants, and all their efforts cannot make it habitable.

Plays are not tacked together in a night, if they are to endure more than another night. After the framework has been substantially set up, there follows the no less laborious and painful task of covering the skeleton, working out the innumerable details of embellishment, polishing each scene by itself, and joining it coherently to the rest. A manager accomplishes nothing by staging his play more quickly than somebody else, as if he were a sort of juggler.

Actors themselves sometimes get this same curious crass for haste. Undoubtedly, the prospect of earning \$50 more must allure one unless he understands that to remain where he is learning is really putting money in the bank. An actor should realize that his stock is in his own hands, and that he can't afford to abandon his lessons. The trick for an actor is never to stop learning. Because he is fortunate enough to have made a hit by his pleasing personality, he must not hastily conclude that he owes no further obligations to himself. Quite the contrary. That is the time for the ambitious man to exercise salutary common sense, and to dig with all the more energy into the mountain of knowledge.

The present need of the theatre is not talent, despite the general impression. Ask a man what makes an actor successful, and ninety-nine times out of a hundred he will declare that natural ability constitutes the open sesame. Nobody suggests that an actor earns his reputation by thought or effort. Ability is a property, certainly, but it amounts to little by itself. An uncut diamond brings little money on the market because it needs cutting and polishing before it can flash in the light. The cry for mere talent amounts to foolishness.

Nor does the theatre lack plays. There are plenty of plays, both new and old. A man who is fond of baseball, doesn't listen to a concert. Naturally a man doesn't read plays, if he doesn't like them. There is only one way for managers to cultivate a taste for commendable plays, and that is to produce them consistently, and to teach their value to a public which now does not know one when it is produced.

The career of the New Theatre demonstrated that there is plenty of money at the disposal of men who can use it. The New Theatre also showed that it is more practicable to send a sailor up a mast than a tailor.

What we do need is finished actors, plastic, facile artists with a thorough knowledge of their profession. It is an absolute impossibility to find a dozen of them in New York. I am not referring to specialists, it goes without saying, but to all-around, completely trained actors, equally competent in whatever kind of role they are cast. Before a promising man has trained himself to fulfill the varied requirements of a repertoire, he is lured away to star, and ever afterward is confined to the limited pleasure of repeating his first success in different guises. It is a perfectly natural result of our system, I freely admit, but it is just as lamentable for all that, and reacts just as disastrously upon our stage.



ARNOLD DALY

The test of a trained actor is the ability to evolve distinct characterizations on his own initiative, without instruction from anybody else. It rests upon the fundamental insight into a character in all its phases, and a nice adjustment of the intricacies of expression to suit the moods of the character impersonated. No amount of unadulterated talent can ever accomplish such a feat, because unguided talent works at random. It will run off the track a thousand times in the course of a role that requires any subtlety. A role that demands originality is a trackless wilderness to an actor who has only his talent to light the way. He needs a compass as well, and that compass is comprehensive experience.

Managers are consequently doing no service to art when they arrest the development of actors by clipping their wings. They exhibit further culpability in assuming that they know what the public will or won't accept. After all, producers are caterers, not emperors. Because they have tried to become the latter, earnest, thoughtful citizens have stopped going to the theatre.

Managers have set a rule for themselves which is absolutely fallacious—the rule of example. Let two plays dealing with the American Revolution fail, and the producer immediately concludes that no play on that period can succeed. That is the end of the American Revolution so far as the stage is concerned, although the failures mean simply that the proper play has not been written.

Managers frequently accept plays that they don't know a thing about and turn them over to subordinates to direct. The drama goes on without his seeing it before the opening night. Success under such a hit-or-miss system can be predicted about as accurately as a bolt of lightning.

There is only one rule, for this is not a game of toys for children. Get a fine play, cast it to the best possible advantage, rehearse it properly, and then let

the public decide. The minute you declare that the public does not want a play about the American Revolution, you rob the audience of the privilege of making its own choice. Don't try to do all the thinking for the audience, because that is a public prerogative.

As for getting a fine play, any manager with experience knows when he has one. A producer once remarked that he would like to have me write him a play, but he barred any questions of labor, politics, and religion. Such an attitude can't be discussed seriously, for those are three of the leading themes of our existence. Look at the successful plays which are based upon one or another of those subjects, successful because they are vital.

Another manager jocosely remarked that not for \$25,000 would he allow me to read a play to him, because if I read it, he would accept it. That is sheer nonsense. If the reading pleases him, why shouldn't he produce it in a way to get the same effects on the stage? This method discourages serious thought on the part of the audience, just as it discourages serious endeavor on the part of the actor.

A far better system is actor-management, because an actor is nearer to the theatre. He knows what can be done and how it should be done. When critics find fault with my work, it matters little to me, if I have pleased fellow actors, because actors know the medium that I am using, they understand its difficulties, and they realize when I have accomplished what I set out to do. No man can write a play unless he has been an actor, or has been identified with the theatre until he has an acquaintance with the causes that give effects. Kind-faced professors benevolently lecture to their classes about the stage, and I am sure we appreciate their interest, but it doesn't get anywhere.

I am saying these things neither unkindly nor flippantly, but from a sincere desire to get on the right path. It is a fact that in practically

every play produced in New York this year, nearly every critic has mistaken the plot for the subject. They resemble that section of the public who will get on an Amsterdam Avenue car and inquire if it goes to Columbus Avenue.

For example, when I produced *Connais-Toi*, they unanimously rose up to declare that Hervieu had written a play about marital infidelity. That was only the plot which demonstrated the subject, and the subject was written up so clearly that everybody could read it—*Connais-Toi*, Know Thyself. Hervieu very cunningly made his hero as hard as nails, a theorist, a fool, stupid, but human. Had he chosen to demonstrate the same subject in Wall Street, the critics would doubtless have set it down as a drama of financial deception, although that is the reasoning of children.

Look at this row over *The Playboy of the Western World*: I don't know what Lady Gregory can think of us, except that we are stark, staring mad. All these people who are raising such an idiotic rumpus over Synge's drama are making the same error in supposing the plot is the subject. In simplest terms, Synge has simply shown the glamor of criminality. To the small boy who reads the penny dreadful, *Jesse James* is a hero, like Dick Turpin and the other highwaymen. It sounds romantic enough to read about, but at the actual sight of crime the small boy would be as horror stricken as were the Irish peasants in the play. At a distance, the malefactor may wear his halo, but he loses his witchery when you see him at his villainy.

To find fault with the morality of the play because Peggie invites the playboy to stay the night, is to disregard the point which the dramatist unconsciously emphasized—the purity of the Irish. The Irish and the Mohawk Indians are admittedly the most immaculately virtuous races on earth, and the

(Continued on page 10.)



PLAYS OF THE WEEK



NEW YORK.

Astor.—THE GREYHOUND. Good melodrama.
Belasco.—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism.
Dijou.—THE TRUTH WAGON. Journalistic comedy.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Osine.—BARON TRENCE. See below.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN IN FORTY-FIVE MINUTES FROM BROADWAY. Reviewed next week.
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—LOUIS MANN IN ELEVATOR A HUSBAND. Domestic drama.
Daly's.—LEWIS WALLER IN MONSIEUR BEAUCARRE. See below.
Empire.—MRS. FISKE IN LADY PATRICIA. Whimsical comedy.
Polka.—WALKER WHITESIDE IN TYPHOON. See below.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—EDDIE FAY IN OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Herald Square.—EVERYWOMAN. Popular morality play.

LITTLE—THE PIGEON.

Comedy in three acts, by John Galsworthy. Produced by Winthrop Ames, on March 11.

Christopher Wellyn	Russ Whytal
Ann	Louise Seymour
Guinevere Megan	Pamela Gaythorne
Bery Megan	A. M. Botsford
Ferrand	Frank Reicher
Timson	Sidney Valentine
Edward Bertley	Walter Howe
Alfred Calway	Thomas Loudon
Sir Thomas Hoxton	Arthur Barry
Police Constable	Wilfrid North
Humble Man	Reginald Barlow
Another Humble Man	Albert Easdale

By far the most significant play of the season began its American career simultaneously with Winthrop Ames's Little Theatre in West Forty-fourth Street, with an invitation performance on the evening of March 9. The formal opening occurred on the following Monday. In every detail it was most aesthetically satisfying—the new house, the play, the cast and the audience, all contributed their share to an occasion momentous in theatrical history.

John Galsworthy, who modestly refrained from appearing in person, has written a "fantastic comedy" which is essentially a commentary on life. Not that it lacks dramatic interest, although no juvenile romance gives it any conventional appeal, but the audience is invited primarily to look at life from the various points of view represented by the characters. Consequently, there is no plot in the ordinary meaning of the term. A great deal happens, but nothing changes; at the end of the comedy, one only sees more lucidly the relations of the characters to society—the same relations which existed at the beginning.

As in his earlier dramas, Mr. Galsworthy has chosen to exhibit selected portions of the submerged members of society; this time he chooses them from vagabondia. With the instincts of their class, they cling to Christopher Wellyn, an artist afflicted with such a soft heart that he can never refuse a beggar. They accept his bounty as a matter of course, hardly thanking him and certainly not respecting him; they treat him like a comrade, because he understands their peccadilloes and does not scold them nor argue with them for what they can't help. The reformers, Professor Alfred Calway and Sir Thomas Hoxton, quarrel violently with each other on methods of reformation, but never get any further on their benign attentions of improving society than did Canon Bertley, who wanted to play over the objects of his solicitude. Their efforts to rehabilitate the vagabonds proved equally futile, for Guinevere Megan remained a woman of the streets to the end of the chapter, Ferrand did not renounce his philosophy of the rolling stone, and Timson was staring into the prospect of a drunkard's grave. All three realized how unwelcome they were to the citizens who produced worldly material, but none of them lifted a hand to better their condition. In what was evidently the key speech of the comedy, Ferrand explained to Wellyn that something stronger than his will made him an irresponsible rover, and that even his love for Wellyn was potent to alter his character. Because Ferrand knew that fellow men would gladly see him out of the way, he took an ironic satisfaction in living and in getting from life even the little enjoyment that was grudged him. When Guinevere was arrested for attempting to commit suicide, Ferrand interrupted Wellyn's attempt to save her from the police court, because he knew that she would then learn the illogical position of society which wished her dead but which denied her the right of fulfilling that wish.

With the impartiality of a judicial observer, Mr. Galsworthy has presented the problem, tacitly admitting that he has no course of action to suggest for dealing with it. Like Christopher Wellyn, perhaps,

Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—MADAME SIMONE IN THE LADY OF DRAMA. Beautiful poetical romance.
Klickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—HENRY MILLER IN THE RAINBOW. See below.
Little.—THE PIGEON. See below.
Lycium.—GERTRUDE ELLIOTT IN PRESERVING MR. PAMMUR. English comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Majestic.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—OLIVER TWIST. Notable all-star revival.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARMS IN DINERALL. Interesting historical play.
Winter Garden.—See below.

PHILADELPHIA.

Adelphi.—OVER NIGHT. Pleasing farce-comedy.

he merely accepts the situation because he understands it. In Christopher's daughter Ann, he intimates that one may shun the whole class, because the vain interference of social reformers is doomed to failure, especially when conducted through institutions. Certainly, the world is full of men and women like Ferrand, who are useless in an over-civilized land and whose only crime is poverty. Whether they can be taught to support themselves is a question to be answered according to individual opinion. A Puritan would declare that strong will and self-control must be cultivated by the weak brother, even at the sacrifice of the finer sensibilities. That attitude is summed up in the familiar adage—he who won't work, can't eat. The modern version of this maxim is rather different: he who can't pay for food, can't eat. In other words, we make poverty—not idleness—the crime. Mr. Galsworthy seems to say that perhaps poverty is not a crime, if the impecunious man is only contented. He preaches a human doctrine, which is apt to be distorted in application. At the same time his dictum is untainted by dogmatism, and toleration is by no means so universal as it is commendable.

The cast is very nearly ideal, and owing to the diminutive size of the auditorium they could get delicate effects unspoiled by loud declamation. A thoroughly good character is rarely interpreted so humanly and so effectively as Russ Whytal's impersonation of the artist, the pigeon who was plucked by his parasites. Yet, even Christopher Wellyn was picturesque largely through his weakness towards beggars, a quality which his daughter almost despised. A gentle, generous old soul he was from first to last. Frank Reicher had the most brilliant role in the comedy, and he played it with all the intelligence and finish that he gave to his admirable work in The Scarecrow. He differentiated the superficial gaiety and the deep sincerity of Ferrand adeptly and precisely, and his ambition to do worthy dramatic things worthily shone in every word and gesture. Sidney Valentine, as the tipsy cabman, had the real comedy part, and the humor of the character was of the highest order, because Mr. Valentine never overdid it; his comedy never became burlesque, and consequently was always real. In the last act, moreover, he had a chance at pathos, which rang as true as his comedy. Not since her appearance in Nobody's Daughter has Pamela Gaythorne played so comprehensively, and her Guinevere surpasses her work at the New Theatre, because the role permits much deeper and truer effects. She indicated particularly well the semi-bitterness which life had given to Guinevere.

Smaller roles were also in competent hands. Louise Seymour might have made Ann stand out more, but she was never objectionable. It is pleasant to see A. M. Botsford, a recent graduate of the American Academy, living up to his promise in that school. Walter Howe's snavity, although disagreeable, was quite in character. Thomas Loudon and Arthur Barry carried on their quarrel spiritedly, and Wilfrid North, Reginald Barlow, and Albert Easdale, all from the New Theatre company, showed the results of consistently good training and intelligent effort. Some of the smaller roles were American rather than English in tone, but even at that they did not obtrude.

No small credit should go to George Foster Platt, the producer, and to Unitt and Wickes, who furnished the scenery.

WINTER GARDEN.

In attempting to reduce to print a multifarious performance that lasted from 8.30 till 12.15, no reviewer can hope to do justice to the entire riot of noise, color and activity. The aim of the new production at the Winter Garden, which opened on March 5, appears to be the excitement of eyes and ears by every possible positive combination, and con-

Broad.—FRANCES STARR IN THE CASE OF BECKY. Spiritualistic drama.
Chaefnst.—Street Opera House.—EMMA TRENTINI IN NAUGHTY MARINETTA. Pretty musical comedy.
Forrest.—BEN-HUR. Spectacular revival.
Garrick.—ROSS STAHL IN MAGGIE PEPPER. Department store comedy.
Lyric.—THE BLUE BIRD.—Symbolical fairy play.
Walcutt.—TRIXIE FRIGANZA IN THE SWEETEST GIRL IN PARIS. New attraction.

BOSTON.

Boston.—THE FARNUMS IN THE LITTLEST REBEL. Well staged Civil War drama.
Colonial.—THE ROSE MAID. Latest Viennese importation.
Hollic Street.—WILLIAM H. CRANE IN THE DOMESTIC COMEDY.
Savoy.—THE CHOCOLATE SOLDIER. Popular, perennial.
Park.—THE COUNTRY BOY. Rural and city comedy well contrasted.
Plymouth.—THE DEEP PURPLE. Vivid melodrama.
Shubert.—JOHN MASON IN AS A MAN THINKS. Popular and intelligent.
Tremont.—MARQUERITA SILVA IN GYPSY LOVE. Beautiful music.

CHICAGO.

America.—THE BOSS OF PANAMA and ANNETTE KELLERMANN. Musical and aquatic.
Blackstone.—BLANCHE BATES IN NOBODY'S WIDOW. Light comedy.
Chicago Opera House.—CHARLOTTE WALKER IN THE TRAIL OF THE LONESOME PINE. Romance of Southern mountains.
Orie.—MARGARET ILLINGTON IN KINDLING. Thoughtful play well done.
Colonial.—THE PINK LADY. Pretty and tuneful.
Garrick.—SUMURUN. Oriental pantomime, Grand Opera House.—OFFICER 666. Good cast in amusing farce.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—DRAMA PLAYERS. Repertoire of modern plays.
Illinois.—MAUDE ADAMS IN CHANTECLER. Famous French satire.
McVicker's.—H. B. WARNER IN ALIAS JIMMY VALENTINE. Familiar melodrama.
Olympic.—THE WOMAN. Political melodrama.
Powers.—HELEN WARE IN THE PRICE. Strong drama.
Princess.—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.
Studebaker.—RALPH HERS IN DA DA LUKE. Amusing musical comedy.

sequently the spectator leaves with a sufficiently confused idea of what has been going on, to make almost any assertion about his final impression.

First of all, however, the variety and taste of color schemes—evidently due to Melville Ellis—deserve unqualified approval, at least for A Night with the Pierrots and Whirl of Society. The mimodrama, Sesostra, which constitutes the third part of the entertainment, is rather overloaded with heavy coloring and does not compare with the settings which Gertrude Hoffmann used for her ballets earlier in the Winter. Sesostra is an anti-climax to the light and grace of the first two parts of the programme.

A Night with the Pierrots is a curious combination of the old time minstrel show and a burlesque on Sumurun. After a prologue, excellently sung by Ernest Hare, an apparently endless line of pierrots and pierrettes danced along an elevated pathway over the heads of spectators—such as Sumurun has acquainted us with—and disappeared through the huge black and gold curtain, all the time assisting Al. Jolson and Stella Mayhew in singing the show piece, "My Sumurun Girl," which is bound to become popular.

Then up went this black curtain to show the entire company arranged in an immense semicircle with five tiers. Billie Taylor, interlocutor, exchanged badinage with Al. Jolson and Barney Bernard. The chief feature of this was a violent quarrel between Mr. Taylor and Mr. Jolson involving members of the Shubert business staff. In view of the extraordinary length of other episodes and the hoariness of this particular proceeding, it might be shorn of fully half its involutions without injury. Besides a pleasing song, "Oh, Mr. Dream Man," by Billie Taylor, a clever dance by Kathleen Clifford and George White, and an amusing parody on the sextette from Lucia, the minstrel show is strung out with old and new songs that are unnecessary for anything but padding.

Finally, a gorgeous Oriental personage puts an end to the sextette in the name of Allah, and tries to purify Stella Mayhew as the ballet goes dancing back along the gangplank. Mr. Jolson gallantly throttles him and rescues Miss Mayhew. Much more might have been made out of the pseudo-Sumurun part of the spectacle, for if ever a production ever cried out for burlesquing, it is that beautiful but bizarre Reinhardt production. With all the materials at hand, however, the producers have lavished money and effort on older and more worn affairs.

The second part, Whirl of Society, is billed as a musical satire, with book by Harrison Rhodes, lyrics by Harold Attridge, and music by Louis A. Hirsch. The satire, however, has mostly disappeared, and a formless vaudeville entertainment has emerged, in which Stella Mayhew and Al. Jolson do most of the work, because their talents fit them for it. The cast follows:

Mrs. Dean	Stella Mayhew
Mr. Dean	Clarence Harvey
Angela	Jose Collins
Gus	Al. Jolson
Archduke Frederick	Lawrence D'Orsay
Archduchess	Mildred Elaine
Harry Courtfield	Melville Ellis
Franklin Copeland	Martin Brown
Mrs. Vandercreef	Kathleen Clifford
Mrs. Tatters	Doris Cameron
Miss. Relatante	Dollie Dainert
Baron de Shine	Barney Bernard

In Stella Mayhew's drawing-room and ball-room—the latter an effectively garish apartment—all sorts of high jinks occur until Jose Collins obtains Miss Mayhew's consent to marry Martin Brown instead of Lawrence D'Orsay. As Mr. D'Orsay could not dance at all, and as Miss Collins and Mr. Brown had just finished the "Cinderella Waltz," one of the prettiest features of the programme, this arrangement seemed eminently suitable. Miss Collins can also sing as well

as any Broadway star, although the number allotted to her was not a particularly brilliant sample of musical composition.

Dollie Dainert, in pale blue and white, was nothing less than a vision of delight, and her vocal ability is more than sufficient excuse for her to appear on the programme. Mr. Jolson and Miss Mayhew had some more good-natured songs, and Blossom Seeley did a marathon around the aisles of the Winter Garden in a style which may appeal to some.

The chorus throughout the two parts was a credit to themselves and to their director, William Wilson. Alert and nimble, they formed striking pictures, thanks to the colors of their costumes and to the accuracy of their performance.

Madame Lina Imperia, built on as generous an architectural principle as the Metropolitan tower, came from the Royal Opera of Budapest and the Olympia of Paris to repeat her work as Sesostra in the mimodrama of that name. According to the poem by Leon Pavi, Sesostra, an Egyptian Empress, besieged by the barbarian Ranib, went to his tent for the express purpose of killing him. Of course, she fell in love with him, but as she heard his trumpets sounding the call to battle, she stabbed him just the same, and routed his army.

Except for Sumurun, pantomime has never been very warmly welcomed in New York, and Sesostra is not likely to change the taste of the city in this regard. Madame Imperia and Farina, who impersonates Ranib, make use of a florid style that is highly artificial and perhaps not well enough understood here. They and Mademoiselle Lucy Gerard, as Sesostra's slave, do interpret the story and Henri Hirschmann's music, but the performance is not interesting enough to hold the attention after the long entertainment before it. Sesostra has since the first night been eliminated from the programme.

The Shuberts have in this new production at the Winter Garden the basis for an attractive affair, but it badly needs trimming and alteration.

DALY'S—MONSIEUR BEAUCAIRE.

Romantic comedy in four acts and five scenes, by Booth Tarkington and E. G. Sutherland. Produced by Lewis Waller, on March 11.

Monsieur Beaucaire	Lewis Waller
Duke of Winteret	Frank Woolfe
Major Moutoux	Henry Stanford
Beau Nash	Henry Cavill
Lord Townsham	Reginald Dane
Mr. Rakell	J. Malcolm Dunn
Mr. Bantison	Lewis Broughton
Marquis de Mirepoix	Vincent Sternroyd
Francis	Rupert Julian
Captain Badger	Herbert Ayling
Mr. Bicksett	Edith Charteris
John	Catherine Calhoun
Lady Rellerton	Essex Dane
Lucy Rellerton	Alice May
Mrs. Mabley	Dorothy Lane
Miss Presbury	Violet Kimball
Miss Palfret	Mila Corday
Miss Purfitt	Grace Lane
Countess of Greenbury	
Lady Mary Carlyle	

The popularity of Lewis Waller as actor, as manager and as actor-manager in New York has been successively and successfully demonstrated by The Garden of Allah, The Butterfly on the Wheel, and Monsieur Beaucaire. At the opening of the third play he has an opportunity to make as graceful a speech in acknowledgment of his friendly reception as one often hears from the footlights.

The applause was well won by Lewis Waller, the actor, for he gave a touching delineation of that theatrical Duc d'Orleans who was given to the American stage by Richard Mansfield. His lines and gestures were full of the grace, discrimination and distinction for which Mr. Waller is justly renowned. In his experienced hands the dashing Beaucaire became a manly, Quixotic, accomplished gallant, the very prince of matinee girls, and the audience sympathetically forgot what an artificial, stilted gentleman the royal barber was at heart.

The rest of the cast could not surmount the barrier of artifice with such agility, and their work had the disadvantage of showing up the mechanics of the romance. The most competent support was given by Grace Lane, Catherine Calhoun, Herbert Ayling, and Reginald Dane, but for the most part there was little individuality of characterization. Nor was their diction an example of the faded purity that resides in London. If not examined too scrupulously, however, Monsieur Beaucaire affords pleasant entertainment and should be a welcome revival for those who patronize the theatre for amusement only.

LIBERTY—THE RAINBOW.

Comedy in three acts, by A. E. Thomas. Produced by Henry Miller, on March 11.

Neil Sumner	Henry Miller
Edward Fellows	Charles Hammond
Nicholas Hollins	Robert Stowe Gill
William Mortimer	Conway Wingfield
James Judson	Edinburgh Pinto
John Carpenter Gilmore	Daniel Pennell
Bennett	George C. Pierce
Mrs. Ruth Sumner	Edith Barker
Betsy Sumner	Laura Hope Crews
Cynthia Sumner	Ruth Chatterton
Jane Palmer	Hope Latham
Mae Davis	Ethel Martin
Theresa	Marie Porterin

Neil Sumner's wife had divorced him and kept their daughter, Cynthia, in her custody; but when Cynthia began to grow up she insisted on making her father a visit. At her coming the father's heart leaped up as a poet's at the sight of a rainbow, whence the title of the new offering by which A. E. Thomas proclaims himself still a promising playwright, with the promise

still unfulfilled. After three acts of mild comedy and milder pathos, with a strong sweetening of sentiment, Cynthia brings down the curtain on the good old picture of two erring parents reunited by their loving child.

It is disheartening to watch a well-built, well-written first act, with a full half-dozen characters giving every indication of being interesting human beings, drag itself into a mere repetition of worn-out situations, wherein the human beings become nothing but conventional "roles," delivering stagey speeches. Now and then a fresh touch creeps in to lend a momentary gleam of life, but it doesn't stay, and the rainbow dwindles back again to a mere thing of colored lights.

Henry Miller staged the play excellently and acted the part of Neil Sumner capably and rather heavily. It was a pretty saggy part for a man with the gay reputation Mr. Sumner is supposed to have enjoyed. Ruth Chatterton was Cynthia—not so appealing a young girl as the author gave her a chance to be, but sweet. Hope Latham did not make so much as one would have expected of Jane Palmer—an excellent character, that should have been given a bigger place in the play. Ethel Martin made what impression she could with a pink lady who verged vaguely on the scarlet. Robert Stowe Gill and Laura Hope Crews did very good acting, one as the man who in the first act threatened to be the villain, and the other as a maiden sister whose duty seemed to be to fetch and carry the principals into their important scenes.

Some other gentlemen played cards and put on their coats in a lifelike manner in the first act.

FULTON—THE TYPHOON.

Drama in three acts, by Emil Nyitray and Byron Ongley, from the Hungarian by Menyhert Lengyel. Produced by Walker Whiteside, on March 11.

Tokeramo	Walker Whiteside
Joshikawa	Henry Bergman
Kobayashi	Richard Sherman
Hironari	Harold DeBecker
Onari	Joseph Woodburn
Yotomo	Christopher Losch
Kitamaru	Kenneth S. Davidson
Hattori	Carl H. Voss
Yamashi	Stephen Wright
Monotario	Henry Bennett
Amamari	Andrew Buckley
Myake	Frank Nelson
Bernath Bruck	Ernest Cosari
Ernest Lander	Malcolm Williams
Ilona Kerner	Florence Reed
Tira Hempel	Florence Fisher
Sergeant of Police	Charles Mason
First Police Officer	George Spelvin
Johann	Gus Christie

The Typhoon, in the present version, does not differ materially from the production at the Irving Place Theatre on Dec. 4. The scene has been shifted from Paris to Berlin, and the European characters have undergone changes in name. But the story of the cocotte who worked her way into the heart of Tokeramo and brought upon them both a bitter tragedy, remains the same. The trial scene of the original Hungarian, a scene of little dramatic value, has been eliminated, and the final catastrophe comes with a swiftness that holds the audience to the end. The German version of the play was reviewed in THE MIRROR of Dec. 6.

The impersonation of the Japanese Tokeramo by Walker Whiteside is one of the most complete characterizations of the dramatic year. Mr. Whiteside has given us not only a thorough out and out Jap, but one with a most distinct individuality. The detail in his work is unlimited and shows itself in a mastery of gait, repose of manner, use of the face and hands and of speech, which included some original Japanese. The mental superiority of Tokeramo and the passion, tremendous enough to overtop an iron self-control, were poignantly portrayed. The moment of the killing of his mistress, by its bestial ferociousness, started the cold sweat of the auditors. Florence Reed as the worthless animal was most alluring, and her final turning down of the man she had morally eaten the heart of brought out the commonness underlying all women of her class. Miss Reed is now an established actress of accomplishment. Florence Fisher as the Gaiety girl friend of Ilona performed the small role well. Henry Bergman was distinguished as Joshikawa, and the different Japanese friends were well drawn in the subdued national manner. Malcolm Williams had an extremely difficult role as the artist distraught with jealous love of the easy-hearted Ilona, and acted it with much of the repression such a part needs in order not to be scenery-devouring.

The settings were most appropriate and the whole production a distinct feather for Mr. Whiteside.

CASINO—BARON TRENCK.

Comic opera in two acts and three scenes, with book by Henry Blossom, lyrics by F. F. Schrader, and music by Felix Albini. Produced by F. C. Whitney, on March 11.

Baron Trenck	Fritz Sturmfels
Nikola	John Slavin
Josef	Royal Cutter
Captain Franz	Mitchell Lewis
Alla Wanda	Charles Gallagher
Herr von Trautenberg	Pacie Ripple
Marquis d'Aunceterre	Joseph Herbert
Count Zukoski	Charles Sherman
A Herald	Raymond Duffer
Countess Lydia von Schwalbenau	Blanche Duffield
Marisa	Perle Barti
Anna	Mabel Ferry
Ella	Ethel Hamilton
Frau Cornelia Stecher	Ethel Duffe Houston
Countess von Holstein	Jeanette Horton

A crowded house very cordially welcomed in Baron Trenck one of the very few real comic operas that have come our way in recent years. Truth to tell, it was much more opera than it was comic, but the music of Felix Albini was altogether delightful, there was a beautiful scenic array, a wealth of picturesque costumes, and no end of pretty girls.

The story didn't matter appreciably, and it is quite likely that no one would have known what it was had not a synopsis been thoughtfully printed in the programme. It was all about Baron Francis von der Trenck, reckless young leader of a troop of Pandurs away back in the times of war between Maria Theresa and Frederick the Great. Trenck, whose general misbehavior had come to the notice of the empress, was commanded by her to marry within a year and settle down. The Countess Lydia, captured by bandits, is rescued by him and he makes violent love to her. But she does not disclose her identity to him and she contrives to escape before he discovers it. And she, too, is under imperial orders to report at court and wed a foreign envoy for political purposes.

Trenck, however, has impressed her favorably, and she tries vainly to communicate with him, but he turns up at court anyhow because of having been commanded to marry. He offers himself as a wedding prize in a lottery; Lydia draws the lucky number and presumably they lived happily ever afterward.

The music, as has been said, was tunelessly charming. The book did not amount to much and the lyrics, in so far as they were audible, were of fair quality. Fritz Sturmfels as Trenck displayed an admirable tenor, a manly figure and acceptable acting, though his accent, while possibly pardonable in this particular part, was largely unintelligible. Blanche Duffield as Lydia sang delightfully and acted capably. John Savin in a blond wig carried off the comedy honors with his accustomed ease, singing and dancing to much applause. Charles Gallagher was an excellent deep bass bandit, and Joseph Herbert contributed one of his droll character sketches.

An especially charming performance was that of Perle Barti in the soubrette role, revealing a most winsome personality, a sweet voice and unlimited vivacity. The others were all very good indeed, and the large chorus was excellent. The horse upon which Lydia escaped in the first act did not impress one as possessed of true dramatic instinct.

The pretty scenery was by Hugo Baruch and Company, of Berlin, and Ernest Albert, while the orchestra enjoyed the able leadership of Antonio de Novellis.

IRVING PLACE—DER JUNGE FRITZ.

Drama in four acts, by Ferdinand Bonn. Produced by Gustav Amberg, on March 8.

Friedrich Wilhelm I.	Oskar Krüger
Friedrich, Crown Prince	Joseph Schildkraut
Wilhelmine	Lotti Döner
August II.	Otto Otthoff
Gräfin Orseliska	Clementine v. Potay
Lieutenant v. Kette	George Wilhelm Faber
Lieutenant v. Keith	Adolf Kesselhoff
Duhau	Otto Meyer
v. Kalstein	Hetrich Falk
Baron Gundling	Emil Beria
Professor Fassmann	Ernst Robert
Valens	Ann Fortney
Quants	Christian Hub
General v. Buddenbrock	Adolf Helms
Eversmann	Hugo Keller

Although written some years ago, Der Junge Fritz (The Young Fritz), by Ferdinand Bonn, who was a pleasing actor on the German stage, received its initial American production at the Irving Place Theatre on Friday last, as a vehicle for the debut of Joseph Schildkraut, the son of a talented father. The double premiere brought out a good sized audience of interested spectators.

Herr Bonn has contributed other efforts to dramatic literature, but the discouraging reception accorded two previous plays in which he appeared, acted as a deterrent to further productions. In Der Junge Fritz we find an actor's play, put together with the purpose of providing the player with a series of dramatic situations, little attention being paid to the evenness of the story. With all its shortcomings, Herr Bonn has evolved an interesting piece.

Founded upon the lives of the two Fredericks of (Continued on page 10.)

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—In the stock production of The Lion and the Mouse last week at the Academy of Music, Theodore Fricbe was seen in a strong impersonation of the magnate, Ryder, while Priscilla Knowles acted Shirley Rosemore with a good combination of delicacy and power. Robert Vaughan was good as the son, and James J. Ryan acted Senator Roberts. This week, The Lights o' London.

COLONIAL.—Bertha Kallah headed this week's bill in The Light from St. Agnes. Thomas Wise and company appeared in A Chip of the Old Block. Others were: Gerald Griffin, Laura Guerite, George F. Moore, Willa Holt Wakefield, the Goldenes, Bixley and Leoner, Miller and Syics, and the Musical Johnsons.

MADISON SQUARE GARDEN.—Barnum and Bailey's Circus came to town on March 11 to open here on March 21. The feature this year will be a ballet, Cleopatra, employing three hundred persons.

BIJOU.—The Truth Wagon was transferred from Daly's to the Bijou Theatre on Monday night, where



Byron, N. Y.

Emily Fitzroy.

Henry Stephenson.

Shelley Hull.

Leslie Fisher.

Mrs. Fiske.

Maud Gilbert.

LADY PATRICIA, ACT ONE

Lady Patricia Explains Bill O'Farrell's Presence in the Tree

It will begin an indefinite run. The original company remains intact.

CRITERION.—Louis Mann is back at the Criterion in *Elevating a Husband*. The balcony seats have been reduced to a uniform price of one dollar.

GRAND OPERA HOUSE.—Raymond Hitchcock returned to town Monday in *The Red Widow*. Mrs. Hitchcock, known also as Flora Zabelle, is now playing the title-role in place of Sophie Barnard, who has turned to vaudeville.

GEORGE M. COHAN'S.—The postponed opening of *Forty-five Minutes from Broadway* will take place tomorrow night.

HERALD SQUARE.—*Everywoman* closes on March 23. The following day the house passes into the hands of Marcus Loew.

HUDSON.—In accordance with Madame Simone's plans, Rostand's mediaeval fairy tale, *The Lady of Dreams*, remains in her repertoire at the Hudson Theatre this week, after which she will be seen as *Gilberte in Frou-Frou*, the last of the plays she is to do in English.

MANHATTAN OPERA HOUSE.—Gustav Amberg's operatic forces from the Irving Place Theatre are playing this week for the German populace in the vicinity of Eighth Avenue and Thirty-fourth Street. This afternoon, *Das Suesse Maedel*; to-night and Saturday matinee, *Die Fledermaus*; Thursday, *Wiener Blut*; Friday, *Die Lustige Wittwe*, and Saturday, *Die Schoene Helena*.

METROPOLIS.—The Christian was well acted by the Cecil Spooner Stock company last week. Miss Spooner had large opportunities in the role of Glory Quayle, which she realized unusually well. The cast included Rowden Hall as John Storm, Philip Leigh as Horatio Drake, Howard Lang as Brother Paul, and Hal Clarendon as Lord Robert Ure. An extended review of *One Day*, which was produced Monday, will appear in next week's issue of *The Mirror*. Next week, Kathleen Mavourneen.

MCKINLEY SQUARE.—On Monday evening a new policy of entertainment was inaugurated at the McKinley Square Theatre at Boston Road and 169th Street. The theatre, opened several months ago, will devote itself to a season of musical comedies. The company will open in *A Knight for a Day*. Manager Flugelman has engaged Edna Broderick, formerly in *Everywoman*, Arthur Burckley, recently of *The Chocolate Soldier* and *The Spring Maid*, Wilmer Bentley of *Madame Sherry*, Connie Mack, remembered for her work in *A Knight for a Day*, Nella Brown, and Rob-

ert Kane. The bill is to be changed weekly and the attractions are to be presented at popular prices.

PROSPECT.—The stock company presented *All on Account of Eliza* last week. This week, *The Two Orphans*.

WEST END.—*Das Suesse Maedel* was presented by the Irving Place Theatre company at the West End last week. The cast was excellent. *Fraulein Weingartner* and *Fraulein Conti* were particularly good, and Herr Home and Herr Marx proved favorites with the audiences. It is to be regretted that the house was extremely small. A varied bill was presented during the engagement. This week, Sam Bernard in *He Came from Milwaukee*.



Baker, Columbus, O.

NAT C. GOODWIN

PERSONAL

GOODWIN.—Nat C. Goodwin has had a stage career embracing about everything that a public amuser could engage in. He was born in Boston in 1857 and grew up in Maine. He acted the part of a newsboy in *Law in New York*, at Howard's Athenaeum, Boston, in 1874, following this first engagement by work in stock. In December, 1875, he appeared on Broadway at Tony Pastor's, in the title-role of a vaudeville sketch called *Ned Stryker*. The next year he acted with the California Minstrels at the Twenty-third Street Opera House, and two weeks later at the Lyceum in *Off the Stage*, where he gave imitations of Stuart Robson and other actors. The principal attractions in which he has acted since then include *Hobbies* in 1879, *Those Bells*, and *Warranted*, in which he appeared with his first wife, the late Eliza Weatherby, and gave imitations of Henry Irving, Joseph Jefferson, and E. A. Sothern; and *Lend Me Five Shillings* in 1888, which he performed in vaudeville two seasons ago. In 1890 he made his London debut at the Gaiety in the Summer of 1890 in *A Gold Mine*. Later plays in which he acted are *A Gilded Fool*, in Missouri; *David Garrick*, *The Rivals*, in an all-star cast at the American in 1896, performing the role of Sir Lucius O'Trigger. After a trip to Australia and a season in *An American Citizen*, he appeared in *Nathan Hale*, *The Cowboy* and the *Lady*, an elaborate revival of *The Merchant of Venice*, and *The Altar of Friendship*. Later he acted *Bottom* in *A Midsummer Night's Dream*. Since 1904 Mr. Goodwin has been less successful in finding a suitable play. The list includes *The Genius*, in a *Blaze of Glory*, *Lend Me Five Shillings*, in vaudeville, *The Master Hand* in 1910, and *The Captain* the first part of the present season. He surely is having things his own way in the role of Fagin at the New Amsterdam and does the kind of work guaranteed to convince anybody that his place among American actors is in the first row.

DALY.—Arnold Daly, having reassured Broadway by his appearance in *The Road to Jerusalem* that there aren't many other artists like him, is now staging *The Indiscretion of Truth* for Robert Edson. He is also repeating the programme which he recently gave at the Hotel Plaza.

ADAMS.—Maude Adams, a reproduction of whose Chantecler head by Sarony appears on the cover of the present issue of *The Mirror*, is meeting with her customary acclaim on a tour of the Continent which will last well into the summer. Charles Frohman plans to have her appear once more in New York in the Rostand barnyard play before she comes out in a new production.



THE MATINEE GIRL



"MY air castle takes the form of a house. I'm planning a permanent home somewhere in the West, perhaps in Washington."

"Isn't that ingratitude in a Broadway favorite?" I scolded.

Elita Proctor Otis revealed those coquettish clefts in her cheeks and the snowy teeth that are strong physical assets for a woman. But she stood her ground, her Western ground, while she erased the outer layer of Deep Sea Kitty's makeup after The Greyhound.

"I love the West. There's something very big and human and fine about it."

"But Manhattan Isle," I reminded her.

Again the clefts in the cheek and the smile set in the snowy teeth. "I lived for eight years in London and eight more in Paris," she answered. "And I don't know how many in New York. After awhile large cities all seem alike."

Poor, loyal, flouted Broadway! Fickle, heartless Elita Proctor Otis!

To prevent a sectional war I asked her to tell me how she knew woman nature at its lowest and crudest.

"I have known only two such women as I have played. One, my model for Madame Frochard, was an old woman who lived in a back street at the rear of our hotel in Paris. She was a fence, but hid her business of receiving stolen goods from thieves under the cloak of a little cabaret. She was a hideous old hag with the front teeth gone, as I afterward showed Madame Frochard. The other was a poor alley wretch to whom I used to give pennies in London. She used to spit before she asked charity, a queer habit of low gin drinkers, as though their mouths were dry. I used that as Nancy Sikes."

"Once I heard such a tragedy as the murder of Nancy Sikes in London. You know how on one street all may be comfort, and at the rear all may be wretchedness. Our hotel adjoined a vile quarter, and one night we listened shudderingly to the same horrible thud of a stick, to a woman's screams and then silence. The next morning we saw nothing in the papers. We never heard nor read of the crime. Perhaps he got away as Bill Sikes did, over the roofs."

Recollection of Elita Proctor Otis's Nancy Sikes is a vivid one. Actually it is an incarnadined memory. For the three years she played the part she came out and died nightly in full view of the audience, staggering forth with the red life stain upon her cheeks, reeling, staggering, and, at last, falling, praying and groveling in the final horror. One woman fainted and was carried out of the theatre. When she was restored, she wanted to go back to the theatre.

"You can't stand it," said the doctor.

"Yes, I can," answered the recovered one. "I want to see what happened to that man for what he did."

The most discriminating compliment ever paid her for her Nancy came from the late Dr. William T.



Hans. N. Y.

LILA RHODES

Bull, who sat in a box and watched the reeling figure. "It's marvelous," he said, "how she knows that that was the way she would reel and stagger when she was struck."

"When I was a girl at school another girl struck me while we were playing, and I remember I staggered forward, gasping in just that way. Acting is made up largely of keen observation and of a good memory," said Miss Otis. "I did love Nancy. The longer I played her, the better I liked her. I do wish I could see Miss Collier in it." She kicked off a particularly loose slipper.

"Isn't it a joke on the reviewer who said he wished I hadn't worn such tight shoes?" She laughed, and the dimples danced. "On the first night, I said, 'I mean to be comfortable,' and I wore these slippers that I have worn a year. That affected walk was a gift I made to the former waitress of Butte. She

could never quite get over her vulgarity, and I wanted to show it by that walk."

"Have you a rule for playing adventuresses?" I asked.

"Yes; one. I ask myself, 'If you were that kind of a person, how would you act?' That is all."

An early visitor to the stage entrance of George M. Cohan's theatre is liable to meet a young person of slim figure, joyous smile and flying hair playing tag in the alley. That young person is Mrs. Charles King, known to those who scan the programme as Lilla Rhodes. She is a living testimonial of what Mrs. Jerry (Helen) Cohan can do in the matter of bringing up children. When George and Josephine Cohan were not yet grown up Mrs. Cohan's brother died, leaving five little ones, all of whom the elder Mrs. Cohan annexed to her household. The neighbors differentiated these from George and Josephine by naming them "the Costigan children." Rosella and Margery went on the stage, and then went the way of most flesh and married. Josephine, just out of a convent, is still, so far as the stage is concerned, an indeterminate quantity. Lilla's talent is a cause of pride to Mrs. Cohan, who trained her for the mimic as well as the larger stage of life.

Mr. and Mrs. King are planning the bride's first trip to Europe in May, when they will pay a visit to Ireland and England, then leaving for a motor tour of France and Germany. When they return they will build a country house at Monroe, near "Uncle Jerry's big place" and "Cousin George's bungalow."

The newspaper women of this and every other burg should send to Muriel Starr a signed testimonial of their gratitude that she played one of the craft as a human being, not a freak in The Truth Wagon. If the play had permitted her to show an interviewer the right and wrong way to be interviewed, she would be conferring a needed benefit upon the fraternity. Most persons who consent to an interview mean fairly well by the interviewer and to the subsequent story. But ninety one-hundredths of them think it necessary to call in witnesses of the dread deed. This is as soothing and reassuring to the person who wants a story as a family invasion is to the milliner when one individual of that family needs a hat. Better assume ideas if you have them not, than to confess mental poverty by drawing on the family and neighborhood fund.

Maud Odell is fast losing weight, through the violent physical exercise of pulling and mauling more than two hundred pounds of Otis Harlan about the stage in Little Boy Blue.

"I've found my next summer's work," she said. "I will hire out as a derrick at my seashore home, to draw up anchors."

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR



HATTIE WILLIAMS

season in The Moral Code, Rebellion, and at present in The Truth Wagon.

VIOLA HOPKINS, recalled in The Girl Behind the Counter and The Prince of To-night, and this season in the first company of Mutt and Jeff.

D. A. BONTA, well-known figure in the managerial end of stage affairs, for a long time with the Kirke La Shelle attractions.

March 14.

CLARICE VANCE, the Southern singer, who has a most loyal following in our vaudeville theatres, where she has long been a potent attraction.

LEE STERRETT, for many years a leading member of Corse Payton's companies, now with the organization at the Orpheum Theatre, Newark.

KATE BLANCKE, now in her second year as leading character woman of the Fox Stock, at the Academy of Music.

HARRY BARFOOT, who plays one or more parts on Broadway every season, now being with Billie Burke in The Runaway.

VIOLET ROMER, who has attracted not a little attention by her skillful and graceful dancing in Klismet, at the Knickerbocker.

March 15.

MRS. KENDAL, the realization of whose retirement from the stage brings a sense of real, poignant loss.

LEE SHUBERT, a strong factor indeed in the present theatrical situation and one of our most enthusiastic and prolific managers.

CHARLES MEAKINS, seen first this season in Excuse Me, then in Little Boy Blue, and now returned to Excuse Me, touring the Pacific Coast.

LESLIE STUART, whose Flordora music will always strike pleasantly to the ear, and whose Peggy was recently in our midst.

March 13.

ANGELA MCCAULL, who has become immensely popular this season in a round of ingenue roles with the Fox Stock, at the Academy of Music.

JAY WILSON, long in the cast of Seven Days and now playing an extremely showy part in The Greyhound, at the Astor Theatre.

JAMES WILSON, seen this season in The Moral Code, Rebellion, and at present in The Truth Wagon.

VIOLA HOPKINS, recalled in The Girl Behind the Counter and The Prince of To-night, and this season in the first company of Mutt and Jeff.

D. A. BONTA, well-known figure in the managerial end of stage affairs, for a long time with the Kirke La Shelle attractions.

March 14.

CLARICE VANCE, the Southern singer, who has a most loyal following in our vaudeville theatres, where she has long been a potent attraction.

LEE STERRETT, for many years a leading member of Corse Payton's companies, now with the organization at the Orpheum Theatre, Newark.

KATE BLANCKE, now in her second year as leading character woman of the Fox Stock, at the Academy of Music.

HARRY BARFOOT, who plays one or more parts on Broadway every season, now being with Billie Burke in The Runaway.

VIOLET ROMER, who has attracted not a little attention by her skillful and graceful dancing in Klismet, at the Knickerbocker.

March 15.

MRS. KENDAL, the realization of whose retirement from the stage brings a sense of real, poignant loss.

LEE SHUBERT, a strong factor indeed in the present theatrical situation and one of our most enthusiastic and prolific managers.

CHARLES MEAKINS, seen first this season in Excuse Me, then in Little Boy Blue, and now returned to Excuse Me, touring the Pacific Coast.

LESLIE STUART, whose Flordora music will always strike pleasantly to the ear, and whose Peggy was recently in our midst.

GERTRUDE HITZ, a charming new ingenue actress, seen this season with Margaret Anglin in Green stockings and Lydia Gilmore.

FREDERICK POWELL, who also appeared with Miss Anglin in Green Stockings and Lydia Gilmore, but now he is in the cast of Preserving Mr. Panmure.

ERNEST HARR, seen at the Winter Garden in In the Limelight and Vera Violetta, and now at the same playhouse in The Whirl of Society.

March 16.

ELSIE JANIS, whose stellar career has been devoted to The Little Duchess, The Vanderbilt Cup, The Hoyden, The Fair Co-Ed, and The Slim Princess, in which she is now starring.

WALKER WHITESIDE, who opened this week at the Fulton Theatre in the much discussed play, The Typhoon.

PENNY MACKEY, of whose plays the best known are Jeanne D'Arc, Sappho and Phaon, The Scarecrow, Mater, and Anti-Matrimony.

HARRISON FORD, long with Robert Edeson and William H. Crane, and now playing the lead in the No. 1 Excuse Me company.

LILLIAN BLAUVELT, of grand opera and concert fame, and who has not appeared on Broadway since her experience with Joe Weber's company in The Magic Knight, some four or five years ago.

LEWIS HOWARD, seen earlier in the season with Viola Allen in The Lady of Coventry, and now returned to Mrs. Fiske's support, playing in Lady Patricia.

GREGORY KELLY, for some time with Harrison Grey Fiske's attractions, first with Mrs. Fiske, and now in Klismet, at the Knickerbocker.

March 17.

CLARA MORRIS, whose name will have tender and affectionate associations for us for many years to come, and who in recent years has turned her genius to literary endeavors, in which field she has done some remarkable work.

HATTIE WILLIAMS, whom we are glad to see back in active harness again, having added greatly to the success scored by Barrie's A Slice of Life.

ADA LEWIS, who has had a busy season of it, appearing first with the burlesque organization at the Polite Bergeres, then briefly in The Pink Lady, and now she is a joyous member of the Weber and Fields organization.

HUBERT HENRY DAVIES, who has been well represented in our midst this season, first with his A Single Man and then with the revival of Cousin Kate.

JENNIE LA MONT, the inimitable impersonator of

Irish dialect parts, this season supporting Chauncey Olcott in Macushla.

PATTY ALLISON, well known in stock circles in ingenue roles, lately with the Olympic Theatre company, Cincinnati, and re-engaged for the Poli company, Hartford, where she has been a favorite for several seasons.

HATTIE CARMONTELL, than whom there are few better known as a delineator of negro roles, at present appearing in vaudeville in the support of Harry Heresford.

MARK PRICE, the veteran player, long one of Boston's greatest favorites, and who is this season playing Ildirim in Ben-Hur.

March 18.

ROSE COGHAN, who played briefly with Elsie Ferguson as Lady Angela Merry in The First Lady in the Land.

ANNA HELD, who has had a most profitable season of it, touring the Far West in Miss Innocence.

EMMA CARUS, who was featured in The Wife Hunters early in the season, and who is now a vaudeville headliner.

GLADYS MOORE, the dancer, who was for a long time in The Midnight Sons, since when she has been in The Wife Hunters, recently at the Herald Square.

EDWIN WALLACE DUNN, the affable and courteous press representative for Cohan and Harris.

CHESTER BAILEY FERNALD, author of the oddly named play, 98.9, which Robert Loraine recently produced in London.

March 19.

MRS. SOL SMITH, who still maintains—and will continue to do so—the title of America's oldest living actress, this being her eighty-second birthday, more power to her.

HOWARD GOULD, who makes a welcome reappearance after some little absence, now playing Monks in the star revival of Oliver Twist.

FAY WALLACE, who figured in the all-season's run of Get-Rich-Quick Wallingford, but who was less fortunate in A Man of Honor.

EDWARD FIELDING, excellent with both Grace George and Otis Skinner, and now with Nazimova in The Marionettes.

JOHNSON BRISCOE.

IRVING PLACE—DER JUNGE FRITZ.

(Continued from page 7.)

Prussia, father and son, he has used to advantage the eccentricities of the old King and his irascibility is the medium of some amusing comedy situations. The story is well-known, the father's efforts to subdue the will of a prince, a sentimentalist, and mold him as he dreams, into a great monarch and the builder of a German empire. The father's severity has estranged the son and the discovery of an affair of the heart in which young Fritz is involved leads to his imprisonment. In league with his friends, Lieutenants Katte and Keith, he decides to flee the country, but his plans are frustrated by his father, who orders his trial by court-martial. Katte and Keith are both sentenced to die. The young prince pleads for the life of his friend Katte, but the father proves obdurate. Interviewing Katte, the King fires the lieutenant with the spirit of patriotism and points out that his voluntary death promises the salvation of the prince and the fatherland. Katte takes himself to the scaffold and the sight of his friend's death conquers the will of the Crown Prince, with the King triumphant in the successful culmination of his cherished hopes.

It is a two-man play, with the King and son as the predominating figures. The younger Schildkraut was the picture of the poetic and temperamental prince. He gave evidence of latent ability, is a good reader and has artistic temperament, but gave marked evidence of nervousness, which was pardonable under the circumstances. His chief fault is too much gesticulation, which gave him an awkward and ungainly appearance, while in his emotional speeches he has a tendency to be very declamatory. Considering his youth and lack of experience he gives promise of a future that will be interesting to watch.

The real hit of the evening was scored by Oskar Kruger as the King. His was a truly artistic portrayal, the changing moods of the King being splendidly defined. His reading was magnificent, his bearing regal, conveying an air of authority, and his personality dominated every situation and scene in which he participated. His ease and grace magnified the faults of the younger actor. Christian Rub furnished a splendid character bit as Quantz, while George W. Pabst was a manly and impetuous Katte. Otto Otthert's King August II. was played in his customary comedy vein to good effect. The women in the cast were not severely taxed excepting Clementine von Pothy as the miserable Countess Orszelska. Her lighter scene was well played, but her flights of emotion were painful.

COLUMBIA 'VARSITY SHOW.

Books and similar diversions were pretty much forgotten last week by the Columbia boys who happened to have made the cast of *The Mysterious Miss Apache*, for that lady held nightly receptions in the ballroom of the Hotel Astor, where she delighted crowds by her vocal and terpsichorean charms. She has all the attractions of a clever amateur production and amazingly few of the distractions. In genuine humor, the book by Archie Austin Coates compares favorably with the best Broadway productions of the season and leaves the majority of them gasping in the distance.

The plot is rather excessive, because nobody in the audience can quite keep pace with the disguises, the elopements, the duels, the kidnappings, and the secret histories that embellished the career of the stranded 'varsity players in Bavaria. Edgar Allen Doyle, an enterprising detective, was pursuing Hartley Hall, leading lady of the stranded troupe, under the impression that Hartley was the mysterious Miss Apache, a famous Parisian counterfeiter. Lieutenant Castoff, press agent for the Balkan States, was planning to kidnap Emily Milbanke, an American girl, in order to embroil the two countries. Crista, the barmaid, eloped with Drury Lane, one of the college troupe, and Emily took her place behind the bar. Doyle and Castoff united forces to kidnap Loretta McWhistle, who later turned out to be Doyle's deserted wife. Emily meanwhile had fallen in love with Jim Hamilton, but after seeing him with Hartley Hall, costumed as a girl, she had jealously quarreled with Jim, but

finally accepted his explanation that Hartley was merely posing as the winemaid, a local divinity. The counterfeiter was at last, by the Bertillon system, proved to be Count Tobasco, the ex-cook of the Lanca. He was handed over to his innamorata, La Crema Huita, and the boys start for the U. S. A. in the yacht owned by Drury Lane's uncle. There is considerably more to the story, but one is not likely to remember it.

The music by C. A. Cole, Archie A. Coates, R. S. Erakine, Ben Boyd, and M. Salisbury, is a matter for congratulation. At least one song, "Loreley," would be popular on Broadway if it ever got a chance, and several of the ballads in the second act—"Castles in the Air," "I Used to Think a Lot of You," and "You're All the World to Me"—are decidedly meritorious compositions. All of these and the "Bill Jenkins" number were excellently sung by Joseph T. Blaber, William V. Saxe, Richard B. Roberts, Jr., Byron B. Boyd, Frank P. Brophy, William D. Spaltheoff, and Alvin L. Graham. Another good songstress was Albert Loyal Crane. The particular merit of all the singing was lucid enunciation and uniform intelligibility.

The comedy was competently handled by Joseph T. Blaber, Alvin L. Graham, Orrin C. Isbell, and especially by William D. Spaltheoff. Mr. Spaltheoff, as the sentimental spinster of superfluous avoidpola, was a joy from beginning to end, for he never overdid the eccentricity of his role.

Nearly every song had its little dance, and every dance had its encore. One of the neatest bits was the waltz duet in the second act. The pony ballet—which had turned into full grown horses—came in strong on this part of the programme, and the "Dance of Yesterday" number deserved all the hearty applause it received. The minuet, the gavotte, the Virginia reel, the waltz, and the grizzly bear followed each other, and although the last was first in popularity, the first was still first in beauty. Other novelty numbers—such as "You're All the World to Me"—made it worth while for every spectator to keep his neck stretched and his eyes open.

The *entente cordiale* existing between amateur performers and their audiences is never reproduced in professional productions, and that elusive quality added an important though intangible pleasure to *The Mysterious Miss Apache*. The cast follows:

Paul Drury Lane	..... F. Tracey
Crista	..... William V. Saxe
Lieutenant Castoff	..... Richard B. Roberts, Jr.
Mat Livingston	..... Frank P. Brophy
Jim Hamilton	..... Chester W. Petersen
Count Tobasco	..... Orrin C. Isbell
Loretta McWhistle	..... Alvin L. Graham
Andreas	..... Byron B. Boyd
Emily Milbanke	..... Arthur E. Petersen
Emeralda Hammers	..... William D. Spaltheoff
Edgar Allen Doyle	..... Joseph T. Blaber
La Crema Huita	..... Albert Loyal Crane
Hartley Hall	..... A. Jesse Gahagan

AMHERST DRAMATICS.

On March 9 the Dramatic Association of Amherst College played Twelfth Night at the Carnegie Lyceum. The audience was made up principally of alumni and friends, who were most cordial in their appreciation of the efforts of the young players.

The association dates back to the early '80's and was at one time the nourisher of the ambition of the late Clyde Fitch when he was an Amherst undergraduate. For the past six years it has devoted its efforts entirely to Shakespeare, with varying degrees of success.

The difficulties facing amateurs include the selection of a play which shall suit the acting material at hand. This year a somewhat questionable choice was made, as there is no one in the cast who is fitted naturally to his part in this refreshing Shakespeare comedy. That a considerable degree of success has been attained is a credit to the hard work the cast has undergone in preparing the play. The tempo of the whole comedy needs accelerating, and the different members of the cast need to keep constantly in mind that the centred interest on the stage need be in only one place at a time. This will do away with much

by-play, the effect of which is merely confusing. Then the diction of almost every player is lamentably suggestive of the Middle West, where the r's are often amazingly accentuated.

The characterisations showed, for the most part, a convincing intent and understanding. The Malvolio of F. Everett Glass contained a good deal of finish and showed an instinctive aptitude for acting. Charles P. Rugg as Antonio conveyed the requisite feeling. The Olivia of Collin Livingstone was dignified, while Hobart P. Swanton as Viola, apart from his slow and imperfect diction, imparted an attractive quality to the role. Donald H. Brown as Feste sang well and will act better when he gets a better notion of this most charming of Shakespeare's fools. As Sebastian, understudying for Arnold Eadie, who was ill, J. K. Hough played well and should try for more breadth in order to make sufficient contrast to Viola. George D. Olds, Jr., was a rollicking Toby, and Edward Brown, Jr., managed the uncongenial role of Aguecheek well. Robert I. Stout's Maria, with less of his unnatural laugh, would be quite a worthy accomplishment.

One of the charms of the performances when Shakespeare was first played was that the association played the original text without rearrangement of scenes. Also it made no pretensions in the way of scenery. The former custom might well be adhered to.

GREEN ROOM CLUB REHEARSAL.

On the evening of March 10, the Green Room Club gave their annual public dress rehearsal before an audience which filled the Broadway Theatre. The programme of varied quality included Lew Dockstader and his minstrels, the Old Soldier Fiddlers, William Collier and his banderines, Helena Collier Garrick, Walter C. Kelly, Gertrude Bryan and The Little Boy Blue chorus, Nat Goodwin, Gertrude Gebest, John W. Ransome, Baptiste and Franconi, the Gould Sisters, Claude Sauer, Emma Carus, Frank Tinney, Sydney Jarvis and Elizabeth Whittell, Lina Mason, Bob Tesseman, Madge Maitland, Mlle. Herma Delosay, Freda Gallick, Sie Hassan Ben Ali's Toosoonin Troupe of Arabs, and others. Charles Ross and James Morton announced the performers.

THE LITTLE THEATRE.

Drama has at last found an ideal home in New York. Winthrop Ames has built it in West Forty-fourth Street. From its rows of green-shuttered windows overlooking the excavation where the new New Theatre was to have been erected, back to the tapestried draperies of the proscenium arch, it looks more like a private residence than like a theatre, and this same intention has been carried into every detail of the house.

A little lobby, finished in cream white woodwork, leads into a foyer distinguished by the same air of homelike coziness. Two doors open upon an almost circular auditorium without balconies, which seats three hundred spectators. Brown wainscoting and harmonising tapestries with medallions of Watteau figures constitute the simple decorations of the walls. Clusters of shaded lights about the sides of the room and two chandeliers above throw light upward against the white ceiling, which reflects an even glow over the auditorium.

On the floor below, reached by a carpeted stairway from the foyer, there is a red tiled and brown walled smoking room for men, where cigarettes are furnished for the asking. One may loiter on the red leather cushions of the wall benches, and examine colored prints of old actors, in narrow gold frames, which hang above. The most unusual feature of the theatre is the charming tea room, where coffee is served without charge. At one end of the room stands a big circular table with lace under its glass top, bearing a candelabrum of blue-shaded lights, and the usual paraphernalia of a tea table. Under the clusters of wall lights are tables and chairs for guests during intermissions.

Nothing has been omitted that will add to the comfort of patrons. Even the programmes are tastefully printed little folders, from which the ink does not rub off.

THE PARLOUS TIMES

BY ARNOLD DALY

(Continued from page 5.)

girl was absolutely innocent. She treated Chris like a brother—nothing more. All who know the Irish must know that.

The only reason for the Irish setting is that Synge was an Irishman. Had he been Hungarian, he would have placed the action in Hungary. With the greatest modesty, he denied the creation of the divine poetry in the lines, declaring that he had actually heard every sentiment and every turn of phraseology from the lips of peasants. A more beautiful love scene was never written than the one in this play. Search where you will through the literature of the world and you cannot match it. Consequently, it goes against the grain to hear anybody ignorantly find fault with what Synge has done. It is well I was not in New York at the time of the disturbance, for I don't think I could have remained quiet and peaceful.

Everybody says that *The Return from Jerusalem* is about the Jews, whereas the subject has nothing to do with the Jews. The drama simply shows that a man cannot carry his life's work and his passion in one hand. When he tries he drops one or both. Donny chose a Jewish heroine, because the race has a strong-

er socialistic instinct than others. The hero objects to the Jews, not on account of nationality, but because he was brought up to believe differently from them. Whatever a man believes he is limited by his training and by his inheritance, and cannot emancipate himself from tradition. He says so in practically those words.

This distinction between plot and subject I submit respectfully, tolerantly and humbly to the critics. Of course, I am speaking about plays which are worth discussing, plays which really demonstrate something. Those are the only plays worth producing, for the theatre is absolutely a place for instruction, whether it be through tears or laughter. The moral can be pointed as easily through farce as through tragedy. Such plays *The New Theatre* set out to produce, and yet there were not two men in the whole organization who could define the difference between the theatre of ideas and the theatre of romance. A surgeon has to be able to answer questions about his profession, and the same thing is not too much to expect of a producer.

We must get rid of the flippant attitude, and ap-

proach the theatre to learn. We should be taught, not told, in the theatre. Shaw, for instance, explains everything—not only his own subject, but everything else under the sun. That is not instruction, because it leaves nothing for the audience to think out on its own initiative. The plot demonstrates an idea, and leaves it to the listeners to think about—to agree or to disagree according to their own convictions. That mission of the stage must be clearly comprehended by producers, actors and audiences.

Arnold Daly

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published every Wednesday in New York
Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON President
HAROLD W. CHAPMAN Sec'y and Treas.
LYMAN O. FISK Manager145 West Forty-fifth Street, New York
Telephone—Bryant 3360-3361

Registered Cable Address "Dramirror"

Chicago Office, Grand Opera House Annex
123 North Clark Street
Otis L. Colburn, Representative

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.20. Foreign subscription, one year, \$5.50; Canadian, \$3.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Dew's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-page, \$35.00; Half-page, \$65.00; One page, \$125.00. Classified Rates on Request.

Gossip of the Town.

The Society of Alumni of the American Academy of Dramatic Arts will hold its annual meeting of welcome to the graduating class of 1912 at the society's rooms, 1451 Broadway, on Thursday afternoon, March 21, at two o'clock. All members are earnestly requested to be present.

Lillian Lorraine, Josie Sadler, and Peggy Wood, of Over the River, at the Globe, are arranging to have a theatrical women's exhibit at the Women's Industrial Exhibition opening at the Grand Central Palace on March 14.

The Friars held a joyous beefsteak supper at "the monastery," on March 9, the committee in charge being Fred Block, Ben F. Holder, and William Collier.

Julius Steger has acquired the sole American rights to "The Master of the House," and will bring it to New York next season.

Ethel Arnold, sister of Mrs. Humphrey Ward, will lecture at the Hudson Theatre on the afternoon of March 14, her subject being "The Citizenship of Women."

Mrs. Leo C. Teller, wife of the manager of the Broadway Theatre, Brooklyn, was injured in a taxicab accident in this city on March 2, being cut by broken glass. She went to her home in Riverside Drive, where it was said that the injuries were not serious.

A. H. Millar and Helene Topley were married in Brooklyn on Feb. 29.

On April 9 William A. Brady, at the Playhouse, will give a matinee benefit for the Ladies' Auxiliary of the Regina Anglorum, a Roman Catholic organization. There also will be a special matinee of Bought and Paid For at this theatre on Easter Monday.

A special production of Hamlet will be given by the MacLaren and a selected company at Wallack's on the birthday of Shakespeare, April 23. Grace Griswold will appear as the queen.

Irene Myers and Spencer Charters were married in Philadelphia on Feb. 1.

Paul Orloff will appear at the Garrick on March 14 in Russian plays, Czar Paul I. and The Chosen People, and revivals of these dramas and others.

John Galsworthy arrived in New York on March 3 to see the Little Theatre production of his play, The Pigeon.

The Lambs held a private gambol at the Hudson Theatre on March 3.

The production of The Maternal Instinct, by the Drama Players, in Chicago, has brought out the fact that Robert Herrick, part author of the play, graduated from the University of Chicago. Others from that institution who have won note in stage work are William Vaughn Moody, Milton Sills, Vida Sutton, Marjorie Benton Cooke, Will Hough, Frank Adams, Charles W. Collins, Donald Kennicott, and Frank Nardam.

A decree was granted in this city on March 2 to Anna Nattes separating her from her husband, Enrique Nattes, song writer, and requiring the latter to pay to her \$10 a week alimony.

The Gorman-Ford company have come through Colorado and New Mexico into Texas. In the roster are Mildred Ford, Florence Davenport, Thais Dagmar, Alice Davis, Rica Meyers, Virginia Stockman, Harry Gorman, Charles Falke, Arthur

Fletcher, Leonard Dickinson, Ira Calvin, Arthur Dixon, Albert Davis, Herbert Morton, Fred Lyons, Fred Klose, R. Whipple, and Charles Clynes.

A jury in this city decided on March 3 that a decree of absolute divorce should be awarded separating Allen Lawrence Story from Helen Hilton Story. Stanley E. Ford, actor, was named as correspondent.

Mary Mannering has blossomed out as an authoress and has written an essay for the Sunday papers on "The Home, the Stage, and the Woman."

Edward Goldbeck, in a German dramatic journal, declares that the American stage is "a hopeless slave to sensationalism and sentimentality, unworthy of the consideration of serious students of dramatic art."

Ray Cox, in The Aeroplane Girl, met with a severe injury on the stage of the Garrick Theatre, Wilmington, Del., when, in making an ascent in her stage plane, she fell thirty feet.

Mrs. Diana Felman, the Yiddish actress, is a patient at the Hebrew Hospital, Baltimore, where she underwent an operation for the removal of a tumor on Feb. 26.

Raleigh L. Wilson, circus clown, has announced his intent to forsake the arena and enter the ministry. So has Tote Zohedie, another circus clown.

Joseph Yanner has rejoined Excuse Me, playing the lead.

A. Mayo Bradfield and Rose Ainsworth were married at Omaha, Neb., on Feb. 12. Miss Ainsworth, now appearing in Barriers Burned Away, is a cousin of Irene Franklin.

A daughter was born to Mr. and Mrs. William Haworth in Cleveland on Feb. 26.

Elizabeth Drew is resting for a month at Palm Beach, Fla.

Elsie Williams, having closed in The Confession, will be seen in a sketch, The Girl from Shanley's, by her husband, Arthur Nelson.

The Texas Club of New York will give a dinner at the Plaza Hotel on April 19, the anniversary of the Battle of San Jacinto. Mrs. Clara Driscoll Sevier, president of the club, asks that theatrical people from Texas will give their names and addresses to her so that personal announcements may be sent to them.

The Rev. Frederick W. Hamilton, D.D., president of Tufts College, married on March 4, in West Somerville, Mass., Emma Tuttle James, widow of Henry James, an English actor. She was on the stage herself for some years.

Donald Brian has bought an automobile and proposes to drive it from New York to Winnipeg when his season ends in The Siren.

TWELFTH NIGHT BENEFIT.

The Twelfth Night Club is making elaborate preparations for their benefit for the Stony Wold Sanatorium at the Lyceum Theatre on March 18. Those who will take part in the programme are Otis Skinner, Lewis Waller, George M. Cohan, Gertrude Bryan, Beatrice Herford, and Alice Dovey. A new skit by Mrs. Augustus Kidder, called A Souffle, will be presented, in which Mary Nash, John W. Cope, Edwin Holt, and Carleton Macy will play a burlesque of their serious work in The Woman. The Souffle will also contain a burlesque on The Garden of Allah, called The Garden of Tylah, in which Alice Fletcher will mimic Mary Mannering, and Edwin Arden will show Lewis Waller as others see him. Molly Pearson, Mrs. Hamlin Garland, and Will Jaxome will be seen in a Dutch playlet, and will be assisted by Ida Waterman, Muriel Starr, Grace Filkins, Lotta Linthicum, Laura Burt, Ruth Holt Boulecault, Maud Odell, Pope Stamper, and H. B. Stanford.

DATES AHEAD.

(Revised Too Late for Classification.)

ALLEN, VIOLA (Lisler and Co.): Raleigh, N. C., 14.
ALMA, WHERE DO YOU LIVE? (Jas. M. Weber): Portland, Ore., 14-16.
ALMA, WHERE DO YOU LIVE? (Jas. M. Weber): Scranton, Pa., 18, 19, New York city 18-23.
BERNARD, SAM (Messrs. Shubert): Boston, Mass., 17-20.
BOHEMIAN GIRL (Messrs. Aborn): Allentown, Pa., 16.
CHOCOLATE SOLDIER (F. C. Whitney): Pittsburgh, Pa., 17-23.
COUNTY SHERIFF (O. E. Wee): Waterbury, Conn., 18, Springfield, Mass., 14-16, Middletown, Conn., 18, Day Shore, L. I., 19, Patchogue 20, Huntington 21, Port Chester, N. Y., 22, 23.
DANIEL BOONE ON THE TRAIL (Robt. H. Harris): Toronto, Can., 18-23.
DANIEL BOONE ON THE TRAIL (L. Harris): Milwaukee, Wis., 18-23.
DEAR OLD BILLY (A. G. Delamater): Bangor, Me., 16.
DOCKSTADER, LEW: Washington, D. C., 18-23.
FAVORSHAM, WILLIAM (L. B. Gallagher): Redlands, Cal., 14, Riverside 15, Santa Barbara 16, Los Angeles 16-23.
FORTUNE HUNTER (Eastern): Cohan and Harris: New Britain, Conn., 18, Meriden 14, Waterbury 16, 18, Troy, N. Y., 18, 19, Utica 20, 21, Watertown 22, Oswego 23.
FORTUNE HUNTER (Western): Cohan and Harris: Cleveland, O., 18-23.
GREAT PLAYERS (Sam Greet): Macon, Ga., 18.

HANKY PANKY (Low Fields): Cleveland, O., 18-23.
HILLIARD, ROBERT (Klaw and Erlanger): Buffalo, N. Y., 18-23.
KISS WALTZ (Messrs. Shubert): New York city 18-23.
MONTGOMERY AND STONE (Chas. Dillingham): Washington, D. C., 18-23.
MUTT AND JEFF (Gus Hill): Wheeling, W. Va., 18-23.
NAUGHTY MARINETTA (Oscar Hammerstein): New York city 18-23.
NEVER HOMES (Low Fields): Detroit, Mich., 18-23.
POLLY OF THE CIRCUS: Pittsburgh, Mass., 19.
POWERS, JAMES T.: Buffalo, N. Y., 18-23.
TOWN MARSHAL (O. E. Wee): Painesville, Wis., 14, Mauston 16, Portage 16, La Crosse 17, Spring Valley, Minn., 18, Claraville, Ia., 19, Laporte City 20, Moscow 21, Edgelyville 22, Ottumwa 23, Moline, Ill., 24.
WIGHT THEATRE STOCK (Hilliard Wight): Elkhon, S. D., 18, 19, Volga 20-23.

LETTER TO THE EDITOR.

Editor of THE DRAMATIC MIRROR:—I must ask you once again to correct a statement made by your Asheville correspondent, that the McEntee, Ben Greet Players had recently appeared there. No such combination exists. The Ben Greet Players are under no personal direction, and have not appeared anywhere in this country since last September. If other Players think it worth while to adopt my methods, I shall be much obliged if they will kindly, in return, leave my name out of it. It's a poor thing, sir, but mine own, and there really isn't enough to go all round and make a living. Letters in my possession, from colleges and others, show the means some people adopt, not only for getting engagements for themselves, but with intent to injure personally, not only a man's name, but his work. The man, Mr. See, named in one of them, has never even been a member of my company. As I am about to enter upon a Shakespearean season of much importance (to myself, at any rate) I do not wish to be mixed up with the aforementioned combinations.

Yours very truly, BEN GREET.

VARIETY HOUSES.

ALHAMBRA.—Frank Keenan and company, Paul Dickey and company, Bonita and Law Hearn, Beatie and Babe, Hoey and Lee, Four Readings, the Harvelocks, Dixie Serenaders.
BALE.—Adelle Ritchie, Boston Fadettes, Charles E. Evans and company, George E. Reno and company, Jimmie Lucas, Milton and De Long Sisters, Spisell Brothers and company, Strength Brothers.
BROADWAY.—California, Tempest and Sunshine, Mr. and Mrs. Jimmy Barry, Maud Hall, Macy and company, Middleton, Spillmeyer and company, Arthur Deagan, Karl Eddy's Pets, Ward Brothers, Mr. and Mrs. Stuart Darrow.
COLONIAL.—Bertha Kallach and company, Thomas A. Wise and company, Laura Gerula, Gerald Griffin and company, Wills Holt, Walsfield, Golden Troupe, Bixler and Lerner, Miller and Lyle, Musical Johnsons.
FIFTH AVENUE.—Bertiech, Field Brothers, Flying Martins, Ashler and Lee, O. L. Fletcher, Caesar Neil, Marshall Montgomery, Kitamars Japs, Gertrude Barred, Pauline and company.
GREENPOINT.—Night in a Turkish Bath, Fox and Millership Sisters, Homer Miles and company, Cherylene Days, Salerno, Swan Osmann Trio.
HAMMAMETTES.—Vision D'Arts, Cliff Gordon, Annie of Paris, Anna Chandler, Mason, Kessler and company, Brice and King, Jimmie Britt, Lyons and Yocco, Rathskeller Trio, Great Howard Lane and O'Donnell, Crabber Brothers.
ORPHEUM.—Julius Steger and company, Ned Warkum and company, D. Armond and Carter, Boileau, Mrs. Gene Husher and company, Frank Morrell, Willie Brothers, La Toy Brothers.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards, and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or re-registered only on written instructions. Mail to be advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Alling, Edna.
Blair, Eugenie, Lucy Blake, A. Boyd, Miss Bonita, Mrs. G. De Bruin, Miss Bradshaw, Ruth Bigness, Mrs. Geo. Henry, Vedah Bertram, Louise Brownell, Dorothy Bertrand, Corinne, Miss, Maude Courtney, Eleanor Carroll, Irma R. Croft, Rosemary Carlton, Harriet Carter, Virginia Clay, Elizabeth, Mable, Anna Denlow, Rita Davis, M. Donagan, Margaret, G. F., Madge Edwards, Millie Evans, Elsie Edmond, Fox, Leona H., Marie Finney, Jane Farrell, Florence Farr, Glory Forster, Artine Frederick, Mary Fuller, Constance Farmer, G. H. Farrell, Nellie Fillmore, Greenfield, C. Mable Goho, Hadow, Fendell, Josephine Harriman, Lillian Hamard, Bernice H. Holts, Frankie Hyde, Hans Hubbard, Emil Koch, Mary Hill, Jane Hamilton, Ethel Hamerick, Violet Horlock, Martha Hamford, Mildred Hyland, Pattie Hamilton, Nan Hollis, May H. Hall, Jose, H. J., Alice Joyce, Kings, Elizabeth, Emma Kramer, La Tour, Georgia, Cecil Linz, Mary J. Lee, J. Lovett, Louis Lee, Montclair, Jeannette, Hattie Moore, Alice Moench, Anna Mortimer, Florence Mask, Bertha May, Ethel W. Mann, Margaret Manners, Emma Myrick, Louise Muldiner, Miss Moberly, T. A. McLean, Ruth Macomber, Nell McEwen, Nellie, Gracie, Lillian, Gracie, Lillian, Padden, Sarah, Gwendolyn Piers, Modern Priceller, Mrs. Louis Parshley, Natalie Perry, Robinson, Pauline, Annie Rowen, Nellie Russell, Anna Reeder, Frances Randolph, Dorothy Richmond, Judith Robery, Smith, Daisy, Louise J. Stevenson, L. Samuels, Brooke Short, Tronsdale, Bernice, Florence Thompson, Ulrich, Lenore, Wyars, Orla, Claire Vincent, Wilcox, Lillian, Dorothy Wilson, Etta Wood, Grace Welby, Rayonne Whitple, Adele Wilbur, Frankie Wilson, Jessie Wallace, M. Willard, Estelle Wilcott, Lillian Washburn, Yates, Ethelene, Soliman, Virginia.

MEN.

Allen, Geo. F., Wayne Aray, Ainsworth Arnold, Arnold Motion Picture Co., G. F. Ackerman, Nathan Appel, Robert Athos, Benton, Corlis, C. J., Bancroft, S. K. Blair, Leander Blandin, Paul Benjamin, C. H. Bennett, Harry Burgess, Arthur Bell, E. Bodwick, Herbert Burn, Walter Brown, Dan Bruce, Raymond L. Bond, Connelly, Ed., J. Nic Carroll, Fred H. Clark, Chas. Compton, Fred Conkline, Delmar Clark, Wilbur Cox, Curtis Cooksey, A. W. Cassidy, Ed. Clarton, Dayton, Lewis, Paul Decker, Walter Dale, Robert Dalton, Frank Demithorne, Geo. A. Dickson, Geo. A. Dayton, Edwards, Jerome, Jack Ellis, Wm. E. Ely, Kid Evans, Guy D'Emery, Flemming, Chas., Menofie Frascona, Harry Forrest, Harry K. Fowler, Gardner, Geo. L., Albert Gran, Jos. R. Gary, Phil Glavin, Hargrave, Harry, Albert S. L. Howes, Gordon Hamilton, Edwin Hodge, W. Herbert, Otto Hensdell, Joe, Richard J., Kellard, Ralph, Carl Kresado, Lottel, E. H., R. S. Lyle, Harry Linker, Oscar M. Long, Wayne F. Lyter, E. S. Lawrence, Arthur A. Lotto, Marsh, David, Samuel Morrice, Tim Murphy, Theo. Marston, H. Percy Meldrum, Frank P. Morse, Carysle Moore, Wm. Marble, Frank McLeary, Al. McGarry, Novella, Dave Edward Millington, Bobby Newcomb, N. Niemeyer, Ray Nye, Fredrick, Lloyd Wm. Priest, Wm. P. Plummer, Geo. Peid, Fiddler M. Pame, Geo. Price, John R. Price, Raynor, Wm., John Ridgway, C. L. Robinson, Melville B. Raymond, Sidney Riggs, W. G. Berner, Shope, Jimmy, Mr. Stillman, Ernest Shultz, Frederick Summer, Chas. Summers, Bert Sheridan, Arthur J. Slade, W. H. Sadler, Geo. Starnart, Earl Schwartz, Harold Salter, Lewis S. Stone, Thebus, Otto, Bord Tronsdale, Gray B. Towler, Voelker, Frederick, Weber, Eugene, John A. Wald, F. Lawrence Walker, J. S. Wheeler, John Wenyon, Walter B. Woodall, Harry A. Wilson, Al. White, Hugh Wyne, Wm. Worthington, Raymond Whitaker, Mort Weinstein, Lawrence Walsfield.

REGISTERED LETTERS.

Ethel Futch, Vivian Pickard.

CURRENT AMUSEMENTS.

Week ending March 16.

ACADEMY OF MUSIC—Stock co. in The Lights of London—12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—3d week—13 to 20 times.
BELASCO—David Wardfield in The Return of Peter Grimm—31st week—173 to 175 times.
BIJOU—The Truth Wagon—17 times, plus 1st week—1 to 8 times.
BROADWAY—Weber and Fields in Hokay Hokay and Bucky Bails and Strings—3th week—39 to 46 times.
BRONX—Vaudeville.
CASINO—Baron Trenck—1st week—1 to 8 times.
CENTURY—The Garden of Allah—31st week—190 to 170 times.
COLONIAL—Vaudeville.
COLUMBIA—Harry Hastings Show, COMEDY—Sunny Falls the Strings—33d week—203 to 210 times.
CRITIC—Lionel Lincoln in Elevating a Husband—5th week, plus 1 to 5 times.
DALY'S—Lewis Waller in Mamma's Romance—1st week—1 to 8 times.
EMPIRE—Mrs. Fluke in Lady Patricia—3d week—17 to 24 times.
FULFORD—Walter Whitelock in The Typhoon—1st week—1 to 8 times.
GAIRTY—Officer 666—7th week—31 to 38 times.
GARRET—Commencing March 14—Paul Orloff in Ghosts—4 times.
GEORGE M. COHAN'S—Commencing March 14—Forty-five Minutes from Broadway.
GLOBE—Eddie Fox in Over the River—10th week—78 to 83 times.
GRAND OPERA HOUSE—Raymond Hitchcock in The Red Widow—184 times, plus 8 times.
HARRIS—The Talker—10th week—74 to 81 times.
HERALD SQUARE—Everywoman—160 times, plus 4th week—28 to 36 times.
HIPPODROME—Around the World—33th week.
HUDSON—Mrs. Simons in The Lady of Dreams—12th week—92 to 99 times.
HURD AND SEAMON'S—Love Makes Irving Place—Helen Six Nights in Vegetable—33d time; Der Schalkwasser-Controllor—3 times; William Tell—3 times; Glauke and Heimath—1 time; Joseph Schickelreut in Der Jungs time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—12th week—92 to 99 times.
LIBERTY—Henry Miller in The Rainbow—1st week—1 to 8 times.
LITTLE—The Pigeon—1st week—1 to 8 times.
LYCEUM—Gertrude Elliott in Preserving Mr. Pannum—3d week—16 to 23 times.
LYRIC—Little Boy Blue—10th week—190 to 193 times.
MANHATTAN OPERA HOUSE—Vivienne Operatic co. in Das Schone Madel—2 times; Dollar Princess—1 time; Die Fledermaus—2 times; Wiener Blut—1 time; Merry Widow—1 time; Die Schone Helena—1 time.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 5th week—59 to 66 times.
METROPOLIS—Ocell Spooner Stock co. in One Day—10 times.
METROPOLITAN—Grand Opera co. in repertory—18th week.
MINER'S BOWERY—Salah's Own.
MINER'S BOWERY—Fanny D. Lee Girls.
MINER'S EIGHTH AVENUE—The Star Show Girls.
MURRAY HILL—Knickerbocker Vaudeville.
NEW AMSTERDAM—Oliver Twist—3d week—17 to 24 times.
OLYMPIA—Midnight Maidens Burlesques.
PARK—The Quaker Girl—21st week—167 to 174 times.
PLAYHOUSE—Bought and Paid For—33th week—210 to 218 times.
PROSPECT—Stock co. in The Two Orphans—10 times.
REPUBLIC—The Woman—33th week—207 to 214 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—10th week—71 to 73 times.
VICTORIA—Vaudeville.
WALLACK—George Artias in Dora—33th week—203 to 215 times.
WEST END—Sam Bernard in He Came from Milwaukee—14th time, plus 5 times.
WINTER GARDEN—Whirl of Society and A Night with the Pierrots—3d week.

MEYER'S MAKE-UP—BEST MADE New Style
Sample Face and Tube Cold Cream sent for 10c.
103 W. 13th Street, New York 10c.



THE PASSING OF ANNIE YEAMANS.

As was told briefly in last week's issue, Mrs. Annie Yeamans died on March 3 in her apartments in the Hotel Gerard in this city as the result of a paralytic stroke received a month before. Funeral services were held on March 5 in the Church of the Transfiguration (the "Little Church Around the Corner"), when a large number of theatre folk attended, including delegations from the Players, the Lambs, and the Friars. Interment was made in Woodlawn Cemetery, in the same plot that holds the remains of her daughter, Jennie, who died a few years ago. Another daughter, Lydia, wife of Fred J. Titus, survives.

Mrs. Yeamans was born in the Isle of Man, Nov. 19, 1835, the daughter of William Griffiths, a Welsh concert singer. When the child was a year old her parents removed to Sydney, New South Wales, where the father had secured an engagement in a stock company which opened the first theatre in Sydney. Then followed several years of traveling about Australia, the father appearing at various theatres, until the little girl was ten years old. At that age Annie Griffiths made her first appearance on the stage, appearing as Little Julia in a play called *A Farmer's Daughter* in Sydney. After this debut she and her brother, William, took lessons in dancing, and, having become proficient, both were apprenticed to a Sydney tailor, who was organizing a circus. The child learned something of circus riding and finally became a feature with Rowe's Circus, an American organization playing in Australia, just when the Melbourne gold fever was at its height. Her circus career continued until she was eighteen, when she married Edward Yeamans, a circus clown, and set out to prospect for gold. The pair had little success in the gold field and eventually joined a circus, going to Java, then to Ceylon, Hong Kong, and Shanghai. A few months previous to this tour Jennie Yeamans was born.

During an engagement in Yokohama Edward Yeamans received an offer from Charles Wheatley, then manager of the Eureka Theatre in San Francisco, and the little family came to California. Later they arrived in New York and while touring with a circus as far west as Leavenworth, Kan., Edward Yeamans died, leaving his wife and child in that city, penniless. This was in 1868. Mrs. Yeamans managed to get back to New York and obtained an engagement in Mrs. F. R. Conway's stock company, Brooklyn. Of this company Mark Bates was a prominent member and his wife, Marie Bates, was the subterfuge. From time to time Maggie Mitchell, Lotta, John and Jennie Carroll, Mrs. D. P. Bowers, J. Sleeper Clarke, John E. Owens, and John Brougham appeared with the Conway company. There, too, Jennie Yeamans made her first appearance on the stage in children's parts. In 1872 and 1873 Mrs. Yeamans and her daughter were members of Augustin Daly's company, and she later understudied the role of Madame Frochard in the production of *The Two Orphans*, in which Kate Claxton, Ida Vernon, Kitty Blanchard, McKee Rankin, and Charles Thorne, Jr., were prominent.

Then came the memorable Harrigan and Hart days. For nearly twenty years Mrs. Yeamans gained friends and fame with her eccentric characterizations in the plays of that pair of comedians. She was the original Mrs. Mulligan. It was during her connection with Harrigan and Hart that she established her standing as an eccentric comedienne. In 1895 Mrs. Yeamans appeared with Madame Janauachek in *The Great Diamond Robbery* in a cast including Blanche Walsh, W. H. Thompson, Katherine Grey, Orrin Johnson, and George Boniface. Subsequently she appeared with Edward Harrigan in a play by the latter, entitled *Under Cover*, which served to mark the reunion of the two. Jennie Yeamans was a member of the cast.

A few years ago Mrs. Yeamans sang and danced as blithely as any younger member of the company in Richard Carle's musical

play, *The Hurdy-Gurdy Girl*. Then she was seen in *The Candy Shop*, in *His Honor the Mayor*, and in *The Echo*, with Bessie McCoy, last season. Since then her appearances were in the vaudeville theatres, where the receptions testified to the warm place that she held in the esteem of present day theatregoers, as well as in the hearts of her admirers of years ago.

The American stage lost a very great deal in the death of Annie Yeamans, splendid as an actress and splendid as a woman. Mrs. Yeamans's will was probated on March 8. The bulk of her estate she left to her daughter, Lydia, and her diamond earrings to Manager Charles B. Dillingham, her "best and truest friend" with the request that he have the stones set in a ring and wear them in memory of her. Small bequests she made to her maid, Elsie Fox, and a friend, Mrs. Emma Harrison.

DEATH OF GEORGE GROSSMITH, SR.

George Grossmith, Sr., the eminent English actor and entertainer, died on Feb. 29 at his home, Folkestone, Eng. Born on Dec. 9, 1847, he was the elder son of the late George Grossmith, a journalist and lecturer, and brother to Weedon Grossmith. Educated at the North London Collegiate School, he entered upon newspaper work in 1866 with his father, as a police court reporter for the *London Times*. Four years later he first appeared as an entertainer at the Polytechnic Institution, London, and in 1877 made his initial appearance on the regular stage as a comedian in Gilbert and Sullivan's opera, *The Sorcerer*, at the Opera Comique. His success was immediate, and he continued at this theatre and the Savoy for years, originating principal roles in eight operas by the same authors. In 1889 he began to tour in his own humorous and musical recitals, traveling all through Great Britain, Canada and the United States for seventeen years, making a great deal of money, especially in the English provinces, receiving sometimes as much as \$3,000 at two performances. He wrote several amusing books and a large number of songs and music. He married in 1873 Rosa Noyce, daughter of the late Dr. E. Noyce, and had two sons, George, Jr., and Lawrence Grossmith, who have been successful comedians and who survive.

THREE NEW THEATRES FOR NEW YORK

The Cort Theatre Company of New York, comprising John Cort, Oliver Morosco, E. J. Howes, Peter McCourt and G. H. Wahlgreen, announce that they will erect at once two new theatres in this city and one in Boston. Those in New York, to be christened the Cort and the Illington, will be in West Forty-sixth and West Forty-eighth Streets, while that in Boston, to be known as the St. James, will be located in the Back Bay section on Huntington Avenue. These three new houses will represent an outlay of \$1,000,000. Another new theatre will be erected at Seventh Avenue and 116th Street in this city, the plot being valued at \$350,000, but the promoters' names are not announced.

DAVID BELASCO INVADES VAUDEVILLE.

David Belasco, in association with Morris Gest and William Elliot, has contracted with Martin Beck to present in vaudeville on the Orpheum Circuit a series of notable one-act dramas with all the advantages of a Belasco production. *Madame Butterfly*, no stranger to vaudeville, will be the first of these, opening in St. Louis early in April, followed shortly by Austin Strong's *The Drums of Oude*, a playlet based upon the Indian mutiny, which has succeeded in London. Other similar offerings will be made subsequently, but the titles are at present withheld.

FIVE HUNDRED YEARS AGO.

Five Hundred Years Ago, a one-act play by Charles Henry Meltzer, the author of several books on music, and at present music critic of the *American*, was produced March 5 at Keith's Union Square Theatre. The story concerns the mediaeval custom of fathers' arbitrary disposal of their daughters in marriage. Sir de Maletroit has a beautiful daughter, Blanche, for whom he has already selected a husband who is unknown to the girl. The dashing young man—dressed, by the way, in Cavalier costume—enters, and is threatened with death by hanging if he refuses to comply with the old man's demands. It develops that the young pair are already in love, and this makes the young man willing to forego a heroic death and marry Blanche. Gerard Harcourt was the old man, depicting faithfully the crabbed senility of the character. Bertha Mann as Blanche performed with appealing naturalness, and Garret Beekman imparted the requisite romantic touch to Raoul de Beaulieu. The setting was effectively handsome and in the character of the time portrayed.

THE STILL VOICE.

The Drew-Rankin family appeared at the Fifth Avenue on March 4 in a new play in one act by George Cameron, who is Mrs. Sidney Drew. Matthew Steele, a man of millions, has a daughter, Marjorie, who is in love with Arthur Ferris, the son of a banker. Steele objects to the match, and when his opportunity comes he attempts to thwart the marriage by ruining the young man financially. He withdraws his very large account from the elder Ferris's

bank, thereby precipitating a run. In the face of calamity the ruined banker kills himself. The words of Christ are heard at intervals behind the scenes speaking against a man's heaping up treasures in this world and losing his soul. The truth breaks in upon Steele, and makes him a broken man. The piece is excellently mounted and acted. Sidney Drew gave a strong performance as the financier, and was ably assisted by his wife in the role of the sister. Dora Rankin as the daughter, S. Rankin Drew as the banker's son, Lionel Barrymore as Dr. Fletcher, N. Leonard Howe, and Hugh Wyman.

Everybody, the morality play, by Peter G. Platti, which closed the bill at the Fifth Avenue, was reviewed in *THE MIRROR* June 21, 1911. The changed cast includes Harry B. S. Stafford, Jerry Hart, George L. Graves, F. A. Yelvington, Willis Reed, Emmet O'Reilly, A. M. Dorr, James Mack, John Wray, Joseph Babcock, Henry Willis, Winifred Burke, and Helene Hope.

ROBERT EDESON'S NEW PLAY.

Samuel Wallach will produce the new J. Hartley Manners' comedy-drama, *The Indiscretion of Truth*, in which Robert Edson will appear. Frank Cooper, the English actor; Anne Meredith, Beverly Sitgreaves, Mrs. Thomas Whiffen, Katherine Emmett, Kate Wingfield, Irene Moore, Henry Mortimer, Edwin Holland, and Richard Pardon will be in the company, opening at the Court Square Theatre, Springfield, Mass., on March 18, after which performances will be given in Worcester, Waterbury, and Hartford, and then the play will be taken to the Hollis Street Theatre, Boston, for a run.

AMERICA'S OLDEST THEATRE TO GO.

The old building in Philadelphia, used as a theatre by Hallam's Players away back in 1760, and declared to have been the earliest playhouse in the country, is to be demolished. For many years it has been used as a distillery.

GOSHP

Ellie Norwood, playing in *A Butterfly on the Wheel*, has written a play which Marie Tempest has accepted.

The John W. Rumsey Play Company has been organized to engage in the business of handling plays for authors and managers, with offices at 152 West Forty-sixth Street, this city.

Manager J. B. Deicher, of the Duval Theatre, Jacksonville, Fla., suffered a paralytic stroke on March 2 at his mother's home, in that city.

Graham Moffat, author of *Bunty Pulls the Strings*, is coming to New York to arrange for a production of his new play, *A Scrape of the Pen*.

Mrs. Una Evelyn Magie Wilder, who has striven for a year to effect a reconciliation with her husband, George Wilder, of Sussex, Eng., was arrested on March 7 in London, charged with threatening to shoot.

A small fire in the Grand Opera House, Brooklyn, on March 7, was confined to the property room, and the audience knew nothing about it.

The Legacy, a three-act drama, by Arthur Schnitzler, will be played for the first time in this country in the Empire Theatre, on March 14, by the American Academy of Dramatic Arts for its final matinee of the season. On March 15, in the same theatre, the graduation exercises of the Academy will occur, the principal speaker being George Arliss. The guests of honor will be Mrs. Fiske and Mr. Arliss.

Robert Vivian is at present giving a competent character sketch in *Oliver Twist* as Dr. Sims at the New Amsterdam.

H. Percy Meldon sailed on March 6 for a holiday trip to Bermuda. He will return to New York about March 25.

Mae Taylor is meeting with success in the road company in Louisiana Lou, which is booked through the Summer.

Lura Lawrence was with The Chorus Lady last season and not with Blanche Walsh as was erroneously stated in *THE MIRROR* last week.

Mr. and Mrs. Wright Huntington (Louise Gerard), of The Gamblers (Eastern), have tendered their resignations and will go to French Lick Springs, Ind., for an indefinite vacation at the close of their season.

Dr. Theodore Crosby, physician with Campbell Brothers' Circus, narrowly escaped death at Corry, Pa., on March 2, by a fall under a train. He was taken to a hospital and later to the home of his brother, Alanson Crosby, at Titusville.

Hattie Williams, Herbert Corthell, Lennox Pawle, Arthur Stanford, William Pruette, William Danforth, and Emma Vanvler will be prominent in Charles Frohman's new production, *The Girl from Montmartre*, now in rehearsal.

Holbrook Blinn and Catherine Calvert will be seen in Paul Armstrong's new play, *A Romance of the Underworld*, elaborated from his vaudeville sketch of like title. They will open at Trenton, N. J., on March 20, and go to Chicago for a run.

A large party of naval officers and their ladies were guests of Oliver Morosco at Maxine Elliott's Theatre on March 5, enjoying *The Bird of Paradise*.

Emmy Wehlen has been secured by Florenz Ziegfeld, Jr., for the opening bill at the Moulin Rouge, now the New York Theatre. Rehearsals began last week.

William Nissensohn, of the Philadelphia Opera chorus, was badly injured by a taxicab, which ran him down in Broadway on



White, N. Y.

GEORGE LOANE TUCKER.

To the excellent cast engaged by Frasee and Lederer for the production of *Ready Money*, has been added George Loane Tucker, last seen in New York at Beber's Theatre during the run of *Alma*. Prior to that engagement Mr. Tucker was in the cast of *The Fortune Hunter* during its entire run at the Gaiety Theatre, previous to which he had made his first appearance before New York audiences in the Henry W. Savage production of *The Devil*. *Ready Money* opens in Milwaukee March 10 for a week, and then goes to the Cort Theatre, Chicago.

March 5, and went to his home in the Bronx. The chauffeur was arrested.

Mrs. Estelle Burns-Roure, concert singer, was married on March 1 at Tyler, Tex., to Kenneth Benedict Collins, a New York business man.

The New York Theatre Club discussed *The Return of Peter Grimm* at the Hotel Astor on March 5 and Mrs. Eudora Mitchell spoke so eloquently of occult doings that two women fainted.

From St. Petersburg George Broadhurst has received an offer for the Russian rights to *Bought and Paid For*. The English rights already have been secured.

Little Women, after its Chicago engagement, will be seen in three other cities this Spring, and then be laid aside until the opening of next season in New York.

Baby Mine has been translated into Danish, making four languages in which Margaret Mayo's comedy is being—or is about to be—played.

Mrs. Sarah Cowell Le Moyne, who was impersonating Truth in *Everywoman*, at the Herald Square, was taken ill recently, and her part was played temporarily by Kathleen Kerrigan.

QUESTIONS ANSWERED.

WILLIAM BARRY.—Charles Reed, the comedian, died in Boston on Nov. 20, 1892.

J. H. P.—Chris Brown plays on the Sullivan-Considine Circuit, which is a Western circuit of about thirty weeks, and consequently does not include Hoyt's in South Norwalk, Conn.

CONSTANT READER, N. Y.—Alice Lloyd, the English singer, came to this country first in March, 1907, when she made an instantaneous hit at the Colonial with such songs as "Never Introduce Your Bloke to Your Lady Friend," "Young Men Lodgers," and "Who Are You Getting At, Eh?" After a London engagement in Babes in the Wood, she returned the next year to the American vaudeville stage. This season she is making her debut in musical comedy, the title role in *Little Miss Fix-it*. Miss Lloyd has six sisters and two brothers, most of them on the stage.

A. P.—De Wolf Hopper, Sam Bernard, and Louis Mann were all members of the former Weber and Fields company, and for an entire season. *The Stickiness of Gelatine* was a Weber and Fields burlesque of *The Stubbornness of Geraldine*.

CLARENCE REILLAIN: *The Shadows of a Great City* was produced in New York city on Nov. 12, 1908, at the Grand Street Theatre, and later played at the Third Avenue. We have no further record of it.

Warren D. Lombard may be reached by sending a letter in care of Vera A. Lombard, 509 West Forest Avenue, Topeka, Kan.

FRANCIS BARR.—Witmark published the music for *The Enchantress*, *The Wedding Trip*, and *Hokey Pokey*. Harris published *The Hen-Pecks*, and Frist published *The Wife Hunters*. Several publishers have rights to various numbers in *Bunty Bulls* and *Strings*.

ATLANTIC CITY.

The Common Law Well Received—Manager Flynn's Congratulations Acknowledged.

ATLANTIC CITY, N. J., March 9, 1912.—The Lenten season at this resort by the sea has proved very profitable to the theatres here, and a record breaking crowd is expected here for Easter, many reservations having been made already. After working at the Savoy Theatre for two into an immensely popular vaudeville house, due to the successful management of Messrs. Wesley and Brown, they may lose their lease rights and be forced to turn over their rights and interests to Comstock and Great of New York, if the suit started by the latter concern in the local courts be decided against Wesley and Brown. The suits against our able managers were started on landlord and tenant proceedings demanding possession, claiming that the lease was for the period of one week, and weekly thereafter with certain provisions for notice of possession. The Savoy management claim that they have a two year's lease on the premises, and on the strength of that, put in a new stage, new seating arrangements, provided for scenery and have in every way brought the house up-to-date. They further claim that they paid for all permits and licenses in advance and assuming that they were to be in possession for the next two years, they have simply worked at a loss, and are ahead. Well wishers of the two local producers are awaiting the outcome of the trial with the keenest interest.

The Common Law, the dramatization of the famous novel of that name by Robert W. Chambers was presented last time at Nixon's Apollo 4, and was fairly warmly received. The story of Louis Neville the artist and his model Valerie West, their troubled love affair and the new and curious twist to the eternal triangle of the stage, proved absorbing in its interest. The model refused to marry the artist for the reason that she feels that she will hold the artist back from succeeding to the height of his ambitions. Her logic stands as the logic between the pair and the artist's mother and sister, both pleading with him not to marry the model, makes his position a very difficult one. The arrival of the other man, his attempt to make the beautiful model forget Neville, a realistic stage fight and Neville's final decision to end all his troubles with a pistol, kept the audience in a continuous thrill, but the change of the views of the mother when she sees the true condition of the case and the final acceptance of Neville as her husband, all combine in bringing order out of an apparently chaotic condition and ending the play happily. The cast was as follows: Robert Dempster, Brandon Hurst, Edward Langford, Thomas H. Jackson, Charles Gay, Stewart Robbins, George O'Rourke, Mabel Turner, Dohi Davies, Ruth Rose and Ruth Chester.

Manager Flynn, of the Vaudeville King of Atlantic City, as he has been repeatedly called by the residents here, presented ten stellar acts at the Pier Theatre, all of which have made good on the Keith and other big circuits. David Hirsuta, noted author and actor, appeared with a co. of ten people in his latest sketch, entitled "At Piner Ridge," a stirring story of Tennessee. Zeida Sears appeared with an excellent co. in Allan Woolf's comedy, "The Wardrobe Woman," a humorous skit that made a big hit, and W. S. Dickinson's "Kromley kuss," who styles himself "Justice of the Peace," was one of the big hits as the bucolic jurist, telling of his campaigns for office. Other big acts included La Velle and Grant, Barnard and Roberts in "The Cabbie and the Fair," The Two Abbeys, Wallace's Educated Cuckoos and Brown and Lawson.

The Savoy presented a good bill this week, headed by Clayton White and Marie Stuart, Al Fields and Jack Lewis, in "The Misery of a Hamlet," and Elida Morris.

Your correspondent received congratulations from Manager Flynn of the Pier Theatre on the value of the Mirror to the manager, as well as the capable and concise method of publishing same.

It is the big human interest that Rose Stahl puts into her playing which wins the sympathy and the approval of her audience in Maggie Pepper. Charles Klein's play on department store life, as presented at the Apollo this evening, Friday, in this play we are practically behind the scenes as to the condition and environment of department store life and though there is the same whimsical philosophy and the same direct, forceful method of expressing it, that made Miss Stahl famous in her Patricia O'Brien, she has made her Maggie Pepper a distinct personality and pictures her with truth and realism. The play which came direct from the Harris Theatre in New York was well received.

OSCAR B. QUINTO.

SPRINGFIELD.

James K. Hackett Well Received—Some Coming Attractions—Poli's Headliners.

James K. Hackett and his excellent co. entertained a large audience Feb. 23, with The Grain of Dust. After the regular performance he gave a special midnight performance of The Grain of Dust for the Alpha Delta Phi Society, who were having their annual banquet here. Mr. Hackett is a member of this college fraternity. The Montreal Dramatic co. booked for 34, postponed their appearance to March 8, the Calhoun Club Minstrel, a local organization whose annual minstrel offerings have grown to a professional quality, owned the nights of 26-27. It was bright, lively and original this seventh annual, and Lew Dockstader was wise in cancelling his date ahead of it. H. H. Richards, A. O. Sanford, O. H. Dickinson, E. R. Burger and H. D. Richards were prominent in the fun-making, while no minstrel organization has a better singing four than the Calhoun Club quartette. Gertrude Hoffman's 22 prices did not strike local favor and it is hard to see any cause in her show for that rate. It was only fair entertainment that a small audience saw 28. Viola Allen in The Herforders, a play we saw earlier in the season, under the title of His and Alie, appeared 29. Miss Allen, recently a visitor to Springfield, will have to appear fewer than the 29th of February to hold her following for her good work and her able co. deserved a better house in this interesting play. Coming are The Trifling 1, Trifling 2, Hitchcock in The Red Widow 4, Marcel's French Players in Les Freres ennemis 6, Boston Opera co. in Faust 7, The Fortune Hunter, Get-Rich-Quick-Willardford 11-13, Way Down East 14.

Poli's had The Bouffons in a new artistic musical offering for a headliner. Phina and her nicknames were also favorites. Other features were Miles, Martini and Bronski in a Russian dancing act, Barnes and Robinson, the Kofreids, acrobats, monologists, and Horton and co. in their familiar rural sketch, Uncle Lem's Dilemma.

Al Reeves made his annual visit to the Gilmore 30-28. Reeves always lifts the lid. The Temptations of a Great City naturally followed the last half of the week.

EDWIN DWIGHT.

INDIANAPOLIS.

Doctor De Luxe, Chantecler, and The Siren Among the Week's Offerings.

Ralph Hers appeared at English's Feb. 26-28 in Dr. De Luxe, a musical comedy, with some pleasing features and pretty songs, which found favor with good-sized audiences. Mr. Hers carried the comedy in his own peculiar manner with much success. Chief in his support who attracted particular attention were little Sylvia De Frankle in a child's part, and Master Harry Hathway, a boy soprano who sang the "Lonely Boy and Girl" song time and again before the audience was satisfied. As was expected, Maude Adams attracted three capacity audiences with many standers in Chantecler 1, 2. It was a beautiful and unusual production. One of the best musical offerings of the season was The Siren 4, 5, which drew two large, enthusiastic audiences. Mr. Brian lived up to the great reputation he has made for himself and sang and danced his way into lasting favor. Julia Sanderson, Ethel Cadman, Alan Modie, and Frank Moulan firmly established favorites of The Arcadians seen here last season renewed their popularity. Will West, a comedian of ability, was greatly liked and made one of the hits of the evening in his opera song and his burlesque dance, assisted by Florence Morrison. The College Widow (amateur) 6, Margaret Anglin in Green Stockings 7, Billie Burke in The Runaway 8, 9, Tyrone Power in The Servant in the House 11-13, The Fortune Hunter 15, 16 (return).

Marie Dressler played her third engagement in Tillie's Nightmare at the Shubert Murat 20-2, with the same great success as on her first appearance here and again amused large audiences in her genuinely funny way. Hanky Panky 4-6, Everywoman 18-20.

The Old Homestead, with Edward L. Snader in the leading part, was enthusiastically received by the patrons of the Park 29-2. The Girl in the Taxi was the attraction 4-9. Mutt and Jeff 11-16.

At Keith's John Tiller's Sunshine Girls in an elaborate dancing act in two parts was the headliner 4-9. Jane Boynton and Marie Meyers, the pianist and the violinist, received a big share of the applause Monday afternoon. Sager, Midgley and co., Kiehl Brothers and Brennan, Ray L. Boyce, Honors and Le Prince, and Hinton and Wooten pleased.

A party of fifteen, including Mrs. Charles Webber, mother of Florence Webber, went to Muncie, Ind., 28, to attend the performance of Naughty Marietta in which Florence Webber, of this city, is singing the leading role. Miss Webber is meeting with great success in the role, and is receiving splendid notices.

Louis Wesley, of New York, formerly of this city, arrived 29, and is the guest of his brother, John W. Jones.

Ethel Sherwin, of The Hanky Panky co., in a former Indianapolis girl, Miss Sherwin was a member of the junior class at Shortridge High School in 1906.

On account of the illness of Julia Sanderson the second and last night of The Girl in the Taxi, her role was played by her understudy, Moya Manning. Miss Manning, who is a charming girl and a graceful dancer, played the part for the first time, and so well did she succeed that few in the audience were aware of the substitution.

PEARL KIRKWOOD.

ST. PAUL.

The Elks Minstrel Performance a Great Success—A Rumor Denied.

The Elks gave their annual minstrel at the Metropolitan 4-6 before audiences that filled the theatre. Among the principals were Ed. Dana, Charlie Marks, W. H. Kamman, Jack Gallagher, F. G. Lowe, Art Perkins, Joe Gruber, Clint Draper, Pete Metcalf, and Ed Helperin. Dark 9, Grand Opera co. 10-12, Pansies 17-23, Al. H. Wilson 24-27, Maude Adams in Chantecler April 1-3.

The Thurlow Bergen Players appeared in Old Heidelberg at the Shubert 4-16. Mr. Bergen appeared to advantage as Karl Heinrich. The Edmund was a sweet and winsome as Kathie. W. H. Gilmore played Lutz; Robert Robson, Dr. Juttner; Henry West, Prime Minister; Henry Travers, Kellerman. The play was well staged and the quartette introduced scored quite a hit. The three of them in The Penman 18-24.

At the Orpheum 3-9; Blanche Walsh as Blue Jay, a Bronx squaw, in The Thunder Gods, invoked a storm just as successfully as she did some years ago when she was Cleopatra, secess of the Nile. When John H. Ince first came on the stage should have turned to an audience and said confidentially: "Don't say anything, but I'm Henry Miller in The Great Divide."

However, Mr. Ince was not giving an impersonation, and played the role of Will Garin in The Thoroughbred style. Ethel McDougall, Rooney and Beut, and Felix and Cairo were other pleasing features on the bill.

William Flemen and co. in Back to Boston, the Voelkers, Roach and McDurdy, and Holmes and Riley, were the features at the Empress 3-9.

Charles Lindholm is back in St. Paul again with his sketch, The Man from Minnesota, and is the headliner at the Princess. Mr. Lindholm has elaborated the sketch into a three-act play, which will be put on in the legitimate houses next season.

The Pacemakers were at the Star 3-9. The Grand management denies a rumor current that the Western burlesque wheel would occupy that house next season. The theatre will reopen about June 2 with a stock co. Klum and Gasolio will occupy the Bijou, Minneapolis, but the local co. has not been decided upon.

The last popular concert of the St. Paul Symphony Orchestra this season was given at the Auditorium March 8, and the last concert of the season 5. The orchestra starts on a long tour 28.

As the Grand Opera co. gave up the ghost in Kansas City, Rose Melville in Six Honors, originally a Grand looking was hurriedly booked for the Metropolitan 10-16. The Grand co. had been advertised in programme and papers, and the Melville people had to hustle to bill the town the last two days of the week.

JOSEPH J. PFISTER.

HOBOKEN.

Ika Marie Diehl Making a Strong Bid for Popularity—Good Business.

The Gaiety Players offered The Spendthrift 4-9 and drew very good and pleased houses. Ika Marie Diehl, the new leading woman, had a good part and made the most of it. Severn De Deyn, Bernard McGown, W. H. Gerald, John Gray, and Emma Campbell all did good work. Jim the Penman followed.

G. R. SIMPSON.

SAN FRANCISCO.

Rebecca of Sunnybrook Farm at the Columbia Good Business.

At the Columbia, Sunnybrook Farm opened Feb. 26 to good house. This production appealed to the crowded house and will so continue for two weeks. In the cast were Maudie Louise, Lola O'Connor, Fannie MacColl, Virginia Chauvet, Ursula St. George, Ruth Finley, Claiborne Foster, Lillian Ross, Gladys Wadell, Sam Reed, Sidney S. Blair, Henry Carlin and Alfred Hudson. Lulu Glaser coming.

At the Alcazar, The Lottery Man was offered 26, with a big house in attendance and the play was well given and appreciated. The leads were again taken by Miss Vaughn and Mr. Lytell. Next to come will be The Toothless Face, Billy, which will close the season of the two stars.

Mrs. Leslie Carter opened at the Cort 26, in Two Women. She has the same fire of emotion as of old and the play is drawing nicely. The star appears for one week only. The cast consisted of Franklyn D. Everett, George Stille, Lynn Pratt, Harry Carlton, Henry Russell, Jean De Goussier, Lizzie Conway, Frances Bloom, Ruth Gartland and Frances Finley. Excuse Me 3.

The White Sister was given at the Savoy Sunday 25, Jeanne Tower being the star of the play, assisted by Margaret Meredith, Roberta Taylor, Vernon Wallace, Edmund Roth, Florence Burroughs, Daniel Giffether, Edwin Brandon, Frank Charlton and J. J. Gerr. Business good. Commencing 2, Night Foibles of San Francisco with forty players.

At the Orpheum, Louise Dresser is the big card for week ending 2, Mme. Chabellian at the Empress is the star number and the Navajo girls are featured at Fantasia.

John McCormick will give an extra concert 2 and the S. P. Orchestra, Henry Hadley leader, will give its final concert 8, Zimbalist will be the soloist.

The Antioch Club formed by Californians is to foster high art plays devoted to California drama. It is composed of well-known amateurs.

A. T. BARNETT.

DETROIT.

Pinafore Successfully Revived—Christie MacDonald Returned to the Opera House.

It would be but a repetition of adjectives to endeavor to do justice to the Casino revival of Pinafore, which held the stage of the Garlick Theatre 4-9. Suffice to say that the cast included De Wolf Hopper, Eugene Cowles, Viola Gillette, Richard Temple, George MacFarlane, Arthur Aldridge, and Josephine Dunfee. Manager Lawrence gave a heavy advance sale for next week's performance of The Red Rose, with Valenza Garratt.

At the Detroit Opera House 4-9 Christie MacDonald played a return engagement in The Spring Maid, to excellent attendance. Next week, Robert Hilliard in The White Swan.

Capacity houses were the rule of the week at the Temple Theatre, which by the way is not an unusual occurrence. Frank Fogarty, the Dublin minstrel, headed the bill, and divided honors with Williams and Wentrich in songs and dances. On the same programme were Thomas J. Ryan-Richard co., Five Musicalists, Dolan Troupe, Lapsie, Crouch and Welch, Adair and Lahn, and some excellent vaudeville pictures.

Grace Hazard, of musical comedy fame, will begin next week's bill at the Temple Theatre. Schoolboys played an annual engagement at the Lyceum Theatre 8-9, and crowded houses are looked for next week, when Thurston, the magician, is announced.

Jewell's Minstrels headed the programme at Miles Theatre 4-10 and next week a full-fledged musical comedy in one act is being advertised, Arthur La Vigne and his co. in The Flying Dutchman.

The Taxi Girls were seen at the Gaiety Theatre 8-9 and The Minstrel Widow is announced for next week. Simultaneously the Avenue Theatre offered the Lady Buccaneers and announced the Queens of the Foibles Berengere.

ELYP. A. MARGNI.

BUFFALO.

A Warm Reception for Kitty Gordon—The Waltz Kiss at the Teck

A Victor Herbert-Kitty Gordon triumph was achieved at the Star Theatre, where The Enchantress opened a week's engagement. The audience, of capacity proportions, was a good time, and it started when Mr. Herbert stepped to the conductor's chair; he was greeted with an applause that must have been most gratifying. The Enchantress is one of the very best compositions that has been heard here this season. It is a bold and refreshing fashion. Miss Gordon was not the only one of importance in The Enchantress, as she had the support of a capable co. Nellie McCoy, Arthur Forrest, Harold H. Forde, Louise Bliss, Ralph Riggs, and Katherine Withie were all exceptionally clever. Miss Gordon looked stunning, playing and singing with spirit.

The long-anticipated, The Waltz Kiss, had its initial performance here at the Teck, and to some extent was a disappointment, as the play was allowed to drag. Eva Davenport had the principal comedy roles, and as of yore, did not fail to make good her opportunities, when eccentric comedy is being handed around. The Kiss Waltz is here for three performances.

Vaudeville's latest recruit, Mabel Tallafiero, dainty, wistful and sweet, made her premiere yesterday at Shea's theatre in Edward Pease's new playlet, Taken on Credit. A comedy with a tear in it, and in its presentation Miss Tallafiero had the assistance of Joseph Greene and Thomas J. Carrington. The bill opened with the Sutcliffe Family of Scottish Pipers and Dancers. Corine Frances captured the audience. Claud and Fannie Usher offered Fagan's Decision, and it was well done. Ed. Wynn and Travato, both paid return visits and were well received. The Four Huntsings with their funny sketch, The Fool House, were back also. The Amoroso Sisters appeared in an array of songs, dances and acrobatic stunts.

Fast Lynne, which opened at the Lyric last night, was like a visit from an old friend. Fast Lynne has been coming periodically, and the outlook is that it will continue its visits. The co. appearing is headed by Margaret Pitt, and she is well supported.

The Queens of the Jardin de Paris, one of the best musical comedies seen here this season, is appearing at the Garden Theatre. Comedy from certain to certain is the verdict.

The Queen of the Palace Berengere is the title of the offering at the Lafayette Theatre. With it is specially featured Kid Canfield, the reformer gambler.

J. W. B.

BROOKLYN AMUSEMENTS.

Phyllis Gilmore and Minna Phillips Made Most of Their Opportunities.

As A Man Sows was given a creditable performance by the Corse Payton Stock co. last week. Minna Phillips as arena Musgrave, gave a splendid portrayal, and deserves praise for her fine performance. Claude Payton, as Noel Musgrave was sworn to the laze Joseph Girard as Colonel Tressider played excellently. Charlotte Wade Daniels as Miss McLeod gave a fine interpretation. Ethel Milton as Lettie Vane looked sweet, and fitted very nicely into the part. Grace Post as Nora Fitzgerald made a big hit with her Irish brogue, and won instant approval. George Storris Fisher, Arthur Jarrett and Harry McKee, made up the balance of the cast, and all played well.

At the Dekalb Theatre last week, Edna May Spooner and her co. presented a playlet entitled The Bridge Prize nicely cast and all played their parts in a most excellent manner. The rest of the programme was much enjoyed by the house. Johnny Small and his sisters proved themselves clever singers and dancers and were accorded many encores. Alexander Kanaris and Mille Olio, magicians, mystified the audience with a number of interesting and curious feats. Others on the bill were The La Belles, and Henson and Bell.

Beverly of Gramark, was given a fine presentation at the Crescent Theatre last week. George Allison played the role of Prince Danton, with admirable feeling, while Leah Winslow as the American girl was at her best. Mrs. Deshon as the role of Aunt Fanny, and made pretty much all the fun. Mrs. Deshon originated this part and was liberally applauded. Inadore Martin as Princess Randaes was good and Gertrude Rivers in the role of Princess Yelva, did exceptionally well. The other members of the co. had congenial roles.

The Convict's Daughter was presented by the Lyceum Stock co. last week. Phyllis Gilmore gave a fine performance as Edith and is certainly entitled to a word of praise. Harold Clarence as was Kate Woods Flaks as Lady on the bill. The remainder of the cast was in the capable hands of Joseph Hollick, Frank Bass, W. F. Hill, Harry MacDonald, Alice Meredith and Emma DeCosta.

The Man from Home was the attraction at the Gotham Theatre last week. Victor Browne gave a capital interpretation of the role of Daniel Voorhees Pike. Louise Carter also gave an excellent performance of the role of Ethel Granger Simpson. Henry Hicks was good as the Earl of Newcastle, as was Kate Woods Flaks as Lady Creech. Caroline Locke, the new second woman of the co. made a favorable impression as Comtesse De Champlany. Others in the cast were Stuart Beebe, Frank Fielder, James Kyrie MacGarry, John Dillon, a great credit is due Addison M. Pitt, for the handsome stage settings and the fine performance.

Andrew Mack headed a large and entertaining vaudeville programme at the Bushwick Theatre last week.

Hazel Dawn in The Pink Lady was the attraction at the Broadway Theatre last week.

Marguerite Clark in Baby Mine, drew large crowds to the Majestic Theatre.

Harry Davenport scored in The Commuters at the Montank Theatre last week.

CHARLES J. RUPPEL.

LOS ANGELES.

Lulu Glaser Well Remembered Here—William Gibson and Bessie Barriscale Pleased.

Lulu Glaser in Miss Dodelsack was at the Mason Feb. 28-2, playing to good business. It has been many years since we have seen Miss Glaser, and she was given a happy reception at each performance. The production is as complete as the usual traveling attractions. Last come here and the general equipment satisfactory. The girl portion of the chorus is pretty and sings well. In fact, the picture painted is decidedly clever. Mae Robson 4-9.

Smith, which was at the Belasco 28-3, has drawn role and is playing the part in a decidedly natural way, giving a very convincing bit of work. Bessie Barriscale appears as Smith and furnishes very entertaining performance. Thomas MacLaine is allotted the role of the Attorney Baker and Miss Sullivan the society smitten wife. Adele Farrington also finds a congenial role in that of Emily Chapman. Roberta Arnold, Robert Ober, and William Wolbert were all excellent in the parts assigned. The production on a whole is very convincing, and has drawn heavy patronage. The Man of Honor 4-10.

At the Auditorium 1 the lyric soprano, Lolita Tetrassini sang in concert. She was accompanied by Emilio Purana, tenor, and Yess Nat, pianist and Harold Week, violinist. She gave a second concert 4, with another sold-out house. Efferm Zimbalist, celebrated Russian violinist, appeared in concert 5 under the management of L. E. Behrmer.

The Newbywads, which The Baby drew good houses at the Lyceum 25-2, and gave an evening of enjoyment. The next attraction at this house will be Gramark 3-10.

The Burbank enjoyed capacity houses 28-2 to see Mrs. Wiggs of the Wadsworth Patch. This is the second week of its success and the piece will probably have a third week's run.

The Harting-Prager Operatic co. filled a week's engagement at the Majestic 28-2.

DON W. CARLTON.

NEWARK.

George Evans's Minstrels and The Million Among the Week's Visitors.

George Evans's Honey Boy Minstrels paid their annual visit at the Newark 4-9. Alma, Where Do You Live? 11.

The Million was presented by the original cast at the Shubert 4-9. The Gambler 11.

The Corse Payton Stock co. presented Alias Jimmie Valentine at the Orpheum 4-9, with all the Payton favorites in the cast. The Chorus Lady 11.

Eva Tannay headed the bill at Proctor's. Others were Conroy and Le Maire, Hayes and Johnson, Yvette, Evelyn Bone and co., De Witt Young and Slater, Samuel and Riley.

At the Court George Nagel and co. headed the bill. Others on the programme were Bert Murphy, Tiller Sisters, Musical Dixon, Jorce and Armstrong, W. S. Harvey and co., Alexander Gaden and co., Helen Vincent, Ross and Ashton, Archie Collins, Carmichael and Clute, and Lena Pantzer.

The County Sheriff, with Joe Ironell a Newark boy, was presented at the Columbia 4-9. At Minner's Theatre the Star Show Girls crowded the houses of every performance. The Gaiety Minstrel Crane Girls delighted large audiences. GEORGE S. AFFLEGATE.

THE CHICAGO STAGE

The Illinois and Garrick House interesting Offerings—Officer 666 Duplicates New York Success.

(Special to The Mirror.)

CHICAGO, March 11.—Crowded openings tonight of superlative productions, namely, *Chatterbox*, with Maude Adams leading the cast, at the Illinois, and *Sumurun* at the Garrick, the spectacular pantomime which has interested Berlin and New York. These two houses seem to have drawn the capital prize in the dramatic lottery of the season, although Chicago has not been educated up to the splendors of Oriental pantomime. Still, the dwellers of the Windy City are quick to learn, and at this writing it looks as though they would take kindly to the wordless play.

At the other leading houses excellent attractions are playing to good business. Helen Ware at Powers' in *The Price*, has made a highly favorable impression, while Charlotte Walker appears to have evolved a taking character as June in *The Trail of the Lonesome Pine*. The Walker-Fox drama has impressed the local reviewers as somewhat of a reversion to a type along the lines of old-fashioned melodrama, but the public takes kindly to it, and the box-office criticism, so far, is manifestly friendly. *Blanche Bates* in *Nobody's Widow*, at the Blackstone, is playing to a big audience.

In order that members of the theatrical profession may have opportunity to attend divine service during their leisure time while playing in the city, Rev. Father Phelan, of the Holy Name Cathedral, in conjunction with Edward J. Sullivan, of the Studenbaker, has installed directory cards on the stages of all the downtown theatres calling attention to the two cathedrals of easy access to the loop district. Special mentions is made of the masses and vespers, arranged for hours most convenient for the men and women of the theatre, at the cathedral of the Holy Name, State and Superior Streets, and St. Mary's, Peck Court and Wabash Avenue.

James Montgomery's new farce, *Ready Money*, is now ready for acting. William Courtenay, Joseph Kilgour, Ivy Troutman and the others who are to act it eventually at the Cort Theatre will play it in the one-night stands until Margaret Illington completes her engagement in Kildine.

Frank Pixley and Gustav Linder, both from Chicago, are to collaborate again after a separation of five years, during which both have been lost to view. They already have begun work on a new musical comedy.

Helen Horton, a former La Salle Theatre player and one of the participants in the Colonial Theatre performance of *Madame Sans Gêne*, has gone to Europe to study music along lofty lines.

Officer 666, at George M. Cohan's Grand Opera House, has duplicated here its New York success. Crowded houses have been the rule for the just ended Douglas Fairbanks and John Miller scored hits.

Possibly it is rather late to do so, but it seems proper to say that Margaret Illington and her supporting co. in Kildine, who have been playing at the Cort for the past two weeks, made the time to capacity, make a good deal of the play, and on the two or three occasions where the actress is kept up to an emotional scene she carries off the honors and brings the house to great appreciation.

Chicago is rather proud to be one of the four American cities besides New York in which the production of *Sumurun* will be seen before it is taken to Paris.

A. T. Wurm, manager of the Garrick, says there will be no tickets sold except at the box-office and that the full complement of tickets for the two weeks' engagement will be placed on sale. The Garrick, the Princess, and the Lyric, all under the local direction of Mr. Wurm, carry this line in every newspaper announcement: "All tickets for this theatre for sale in box-office. The playgoers evidently in green preference and the collector is ignored."

Richard Henry Little, of the Chicago "Tribune," praises the scenery of *The Trail of the Lonesome Pine*, has a good word for Charlotte Walker, and comments on the play thus: "The play was in four acts, and was as follows: *Conquerors*, *Draw that gun!*" However, the audience seemed to enjoy the melodramatic climax, and the play bids fair to survive a somewhat severe handling on the part of our local reviewers.

It is stated that the Garrick Theatre will be the scene of the Chicago run of *A Modern Eve*, which Mort H. Sinner now has in rehearsal. It will undergo performance in Kansas City, St. Louis and Milwaukee before coming here in April.

Following the *Sumurun* engagement and preceding the unveiling of *A Modern Eve*, the Garrick will have the spectacular musical comedy of *The Never Homes*.

Joseph H. Garry was a caller at Tina Mason office recently. He has been playing *Richard Brereton* in the Third Dumas this season. The comedy at Hammond, Ind., last Saturday. After a fortnight's rest in Chicago, Mr. Garry will go to New York to sign for an important part in a new play for next season.

Annabelle Whitford has taken the place of Jane Grover in the part of the Countess in *The Pink Lady*, now current at the Colonial.

Martin Neels, managing director of the new Palace Theatre, has arrived in town and will make a final inspection of that theatre. The date of opening will be announced in the near future.

The Shakespearean season will open at the Garrick Theatre April 8, when Robert Mantell will come for a two weeks' stay.

Austin Webb began playing the part of the engineer in *The Trail of the Lonesome Pine* last Tuesday. He succeeds Barton Churchill, who came to New York.

At the hundredth performance, Thursday night, of *The Woman at the Olympic Theatre*, New York's Wanda Kelly (Miss Naah) called up Chicago's Wanda Kelly (Miss Wood), by direct-long-distance wire from the stage of the public theatre during the action of the play, and offered congratulations on the record dramatic run of the Chicago season.

The Drama Players made a fine impression at the Lyric last week in their presentation of *Glenn's* drama, *The Stranger*. The translation was too liberal to be entirely acceptable to an American audience, but the acting and the setting of the drama were finely done. Among those in the cast who won critical and popular approval were Herbert Kelsey, Pedro de Cordoba, Sheldon Lewis, Hedwig Reicher, Edward Smery, and Eugene Woodward.

This week T. G. Giverson's stock co. at the College Theatre are playing *Seven Sisters*. Following this play the management has announced *The Thief*, and to succeed that *The White Sister*. Albert Phillips, the new actor-manager of the Marlboro Theatre, and his excellent co. moved *The Great Divide* last week to the business. The new venture started off under cheerful conditions and success seems assured to those favorites of the South Side, Albert Phillips and Lella Shaw.

Blanche Bates is certainly in a new line of business in the farcical comedy by Avery Wood of *Nobody's Widow*, which is being presented at the Blackstone Theatre, under the auspices of David Belasco. It is a pleasing affair, most acceptably cast.

This week the Majestic Theatre introduces an entirely new headliner, Mabel Talliaferro, the young actress who has starred in *Polly of the Circus*. She appears on this occasion in a character comedy, playing the part of a wife—one of the "little mother" variety. John and Emma R. Ray, old-time vaudeville people; Jack and Orth sketch artists; Mr. and Mrs. Jack McGroarty, the "rube" musicians and comedians are featured.

A vaudeville entertainment at the banquet to President Taft in the La Salle Hotel last Saturday night was arranged by Harry Robinson, of the Western Vaudeville Managers' Association.

Hilda Berg, leading woman of the co., now at the Bush Temple, was run over by a wagon and slightly injured March 4. She was removed to a hospital, which she argued against, exclaiming that "it would stop the show." It states that Edward H. Rice, an impresario of long-established reputation, is now devoting his attention to Chicago vaudeville. He has condensed the fairy spectacle, *Cinderella*, into a thirty-five-minute act, and is showing it on the touring variety circuit, which it will leave soon to take to one of the Western circuits. Mr. Rice also is preparing to stage a condensed version of *The Corsair*, a skit made from *Fun on the Bristol*, and a new short version of *Adonia*, which he will call *The Living Statue*, the title in which he will be assisted by his wife, Mrs. Hilda Berg.

John Drew will open an engagement at Powers' Theatre on Wednesday in *A Single Man*. Thomas W. Ross will appear at Powers' Theatre for three weeks, beginning March 17, in *Winchell Smith's The Only Son*.

The South Side is to have another vaudeville theatre, which will be built at Forty-third Street and Mills Avenue, and will open in August.

Seven co. are now playing *Casey Jones*, and the eighth is being organized here with Ollie Mack, late of Murray and Mack, as the star. Merle H. Norton, a Chicago producer, controls the production.

Edward Morris, the player of the assistant to the dealer in antiques in *The Pink Lady*, left the cast at the Colonial last Saturday night, having been engaged for the co. which will perform in London next month.

An ultimatum to theatre managers of the city ordering them to cease ticket scalping under threat of prohibitive legislation, is to be delivered by the sub-committee of the City Council. The managers will be requested to attend a meeting of the committee to-morrow, at which time the plans will be presented. Two ordinances are being drafted. One provides for the reduction of the present license fee of \$1,000 to \$500, on condition that all theatre managers agree to co-operate with the city in eliminating ticket scalping. The other ordinance would leave the license fee where it is, and add a tax for each individual attraction that visits the city. This could be done on the basis of the highest price of seats in the house where the performance is to be given. It is claimed. On this basis grand opera might be taxed as high as \$5,000. There are other objections also. The heavy burden proposed by the second ordinance, it is believed, will bring compliance with the first.

Katherine Grey made her first appearance in vaudeville at the Majestic Theatre last week. She has a good little co., consisting of Kenzie Johnstone, who is taking the part Ralph Delmore was expected to act, Bennett Southard, and Arthur Row. All three players have heretofore had good employment here in important plays. Miss Grey has been unfortunate in the selection of a play, *Above the Law*, which McKee Rankin has taken over from the French. She is a fine actress, and deserves a much better vehicle.

The Scotch Players at the Princess are not unco' gold, and have seen the new light, which reveals to them the financial wisdom of playing on Thursday and will confine the good work during the remainder of their stay in Chicago.

OTIS COLEBURN.

BALTIMORE NEWS

The Right to Be Happy Failed to Win Approval—Montgomery and Stone Welcomed—Death of Edward J. Dean.

(Special to The Mirror.)

As prophesied last week, Ford's led all the other houses in point of attendance, and ending a with *Blanche's* *Follies*, the receipts registering very close to the \$18,000 mark. The audiences were highly pleased, and the *Follies*

lived up to their former reputation of being highly diverting and out of the ordinary. Buntz No. 8 succeeded in pulling quite a snaz sum into the box-office of the Auditorium, where some of the best business of the season was done for that engagement.

The Right to Be Happy, which was tried on

us, is certainly not going to be the means of giving its author, Kellet Chambers, any right to be jubilant, notwithstanding the good work of the majority of the cast. It proved to be an extremely commonplace sex play, with deft touches here and there, but for the most part it did not ring true and was most unconvincing in its denouement. The construction was good, and during the first two acts held the interest, but the situations were not well contrived in the third. The play did not make a good impression, and can hardly be called a success. Dorothy Bonnell, with the exception of her Madame X, did the best work of her career, but even if she could not lift the role from the banal. Her role was most unconvincing, unnatural and repulsive, but she did wonders in bringing it to almost to life. Frank Mills and J. Harry Benning gave splendid performances, and it is a pity their talent should be wasted. There was only one set for the three acts.

After months of waiting that popular lady of musical comedy fame, Madame Sherry in the person of Lina Abarbanel, at last made the business of a Baltimore engagement at Ford's 11-16, and was given an almost riotous welcome from a house which overflowed on all floors, and it is quite safe to predict that it will come near establishing the box-office record at Ford's for the present season. The Concert 18-23.

For the first time in three years Montgomery and Stone were welcomed back to town at the Academy of Music 11-16 in their production, *The Old Town*, by an unusually large and enthusiastic audience, when one remembers that it was not a new vehicle. The production has not improved with age, but the old-time Montgomery and Stone will hardly have any difficulty in attracting their legion of followers. The audience liked the piece hugely and showed appreciation. This is the last season for Montgomery and Stone in *The Old Town*, and we cannot but hope for something more worthy of their efforts next season. Anna Held in *Miss Innocence* 18-23.

Dockstader's Minstrels, our old friends, came back to town at the Auditorium 11-16, welcomed by one of the largest audiences that theatre has housed this season. It is the good old time minstrelsy, and Dockstader needs no advertising to Baltimoreans, he is always sure of good houses. The co. includes Neil O'Brien, Manuel Romulo, Frank Farron and a host of others. The entertainment this year is a regular standard, and compares favorably with anything in this line offered in the past. Marguerite Clark and Walter Jones in *Baby Mine* 18-23.

Amelia Bingham heads the bill at the Maryland 11-16. Others on the bill include Albert Gallatin and co., Fred and Mary Wood, Dickinson, The Great Richards, Willy Smythe and Marie Hartman, Pope and Una, and The Colonial Septettes.

In Old Kentucky as regular as time itself, opened its annual engagement at Holliday Street 11-16 to a crowded house as usual. No matter how many times it returns it is always sure of a hearty welcome.

The Broadway Gavvy Girls are at the New Empire 11-16 and Rose Ardell's Show is billed at the Garrick 11-16.

For the second time since the new year be-

gan, death entered into Baltimore's little theatrical colony. This time it was Edward J. Dean, brother of Tunia F. Dean, manager of the Academy of Music. Mr. Dean had not been in very good health for the past year, but his death was sudden and unexpected. While not intimately connected with the theatrical business, he was acquainted with many professional people through his brother's wide circle of friends and his death will come as a severe shock to them. His funeral took place from his mother's residence, and requiem mass was celebrated at the Cathedral on the 6th instant and was attended by many theatrical people. His pall bearers included Manager Fred. Schenberger of the Maryland Theatre and John D. Little, treasurer of the Academy. Over two hundred telegrams of condolence were received by Tunia Dean from people in the profession.

On March 30 Gertrude Hoffmann and her troupe of Russian Dancers will give us a peep at their much advertised dances at the Lyric. The co. is the same which appeared at the Lyric in Garden, and the program will be virtually the same as that offered in New York. There will be two performances, a matinee and evening, but new dances will be included in each.

The management of the Chicago Opera House has just announced that our Washington friends are to be allowed the privilege of hearing two performances on March 23, the works chosen being Herbert's *Natoma*, with Mary Garden, and *Aida*. This is the first time the Chicago co. has sung in Washington, and if they appreciate captured the co. for a matinee and evening performance.

And still we are to have another first night. This time it will be *Master Monday*, April 8, and the play *The Point of View*, by no less a person than the gifted Augustus Thomas. The production will be taken from Baltimore to New York for a run.

One of the largest theatre parties of the season was held at the Academy 11, by the Mt. Washington Club, the house being entirely sold out in advance. The performance being Montgomery and Stone in *The Old Town*.

The Messrs. Ford have just announced that Paul Armstrong's new play, *A Romance of the Underworld*, elaborated into a four-act drama from the vaudeville sketch that name, will receive its first production at their theatre on the 25th, with Catherine Calvert and Milton Mills featured. These progressive managers also announce that during Holy Week, April 1-5, they will present for the first time in Baltimore the new motion picture of Bernhardt in *Camille* and Helene in *Madame Sans Gêne*.

For reasons best known to the management and other parties, Bonnie McRoy is no longer one of the bright particular ones in the *Follies* Aggregation, and thereby hangs a tale, for all those who purchased tickets for her performance after last Wednesday did not behold her. As the tale runs, Miss McRoy became suddenly possessed that she must sail for Bermuda, as her health needed looking after, and without further ado left our town after a hurried shopping tour on the Congressional Limited on Wednesday afternoon. I. BARTON KREIS.

NEWS FROM THE CAPITAL

The Rainbow an Assured Success—Henry Miller to Produce Edwin Milton Royle's *The Trap*.

(Special to The Mirror.)

The Rainbow, Henry Miller's new play, which has the stage of the Columbia Theatre during the week to most excellent attendance, may be surely listed in the catalogue of instantaneous successes. Its reception here was immediate. Seldom has a play so securely caught the approval of an audience, or proved more suitable to the star than H. A. Thomas's present new comedy production. It tells a most engagingly interesting story, and is interpreted thoroughly by a most excellent co. Mr. Miller has rarely appeared in so appreciative a leading part, modeled, as it was in a higher vein, somewhat of a departure from recent roles. The character combined all that was attractively strong, sincere, lovable and delightfully perfect in outline and development. The President and a large contingent from the Executive Mansion Tuesday night were visibly enthused with the commendable work and strongly urged in the applause and honors extended the star and associate players. Ruth Chatterton, the little miss of a few seasons ago who it may be said had her first real stage experience with the Columbia Players' stock co. at this house, returns as a surprise in a dominant role that wins a large share of the honors. Others of enjoyable remembrance for perfect delineation in important roles are Laura Howe Orewa, Hope Latham, Edith Barker, Ethel Martin, Charles Hammond, Robert Store Gill, and Humpham Pinto. For the closing week of the season the stage will present the offering in the A. H. Wood's strong stage presentation of *The Common Law*, Bayard Viellere's dramatization of Robert W. Chambers's story, which is received with extended favor by a large opening audience. Next week commencement of the fourth spring and summer season of the Columbia Stock Players in *The Rose of the Rancho*.

The week's engagement of Madame Sherry was thoroughly appreciated by a very large week's patronage at the National Theatre that had the pleasure of witnessing such a beautiful and original co. in the presentation after such a long delay in its coming. Booked several times, but lengthened engagements in other cities changed the routine. The presentation met with the strongest praise and approval. Lina Abarbanel, the star, as Yvonne was the best of voice and action; her clear high soprano and her well contained farcical portrayal of the same part won strong praise. Jack Gardiner's admirable singing voice, pleasant address and acting was an admirable foil. Elizabeth Murray, Ignacio Martinoff, and George A. Schiller have original co. roles and are excellent funmakers. Elizabeth Murray, in her characteristic Irish and negro interpolations, scoring a signal hit. Rebecca of Sunnybrook Farm, with talented Edith Talliaferro, in the present week's charming offering at this house, which has a most excellent commencement.

Blanche Ring in her unusually attractive offering this season, *The Girl from Wall Street*, made merry in her own charmingly original penetrating way, carrying over the footlights her brilliant and far reaching sense, that was contagious, and large audiences were pleasantly entertained. Her songs, of which there was a number, to which were added by request, Rings on Her Fingers and Yip-I-Addy-I-Aye.

met with a number of success. Harry Gilfill is the very pleasing comedian and others of excellent ability that scored a triumph in the taking of the Washington, Orleans, Clarence, Oliver, Lois Josephine and Florence Shirley. A very large audience was on hand to witness the opening performance of *Baby Mine*, with Marguerite Clark, Walter Jones and others of the original co.

The Academy of Music had its capacity tested during the week's engagement of *In Old Kentucky*. Mildred Johnson again was the talented Madam Brierly, and a big reliable co., containing many old favorites of the audience, gave a presentation thoroughly up to first-class standard. Next week Allan Jimmy Valentine, first time here at popular prices.

The recently successful amateur performance of *A Collier Hero* has resulted in the taking of steps toward forming a social organization of amateur artists, musicians, literary men and playwrights, to be known as The Players Club. The purpose being to advance the dramatic, musical, literary and artistic talents of its members and to so broaden its scope eventually, as to offer its services to all characters that may need amateurs of the arts. Ninety-five interested persons, at a meeting recently held, took preliminary steps and a committee of five were appointed to prepare a certificate of incorporation, under the name of The Players' Club of Washington.

One of the most entertaining of programmes offered at Chase's this season was that of the present week, resulting in the continued attendance of patrons that crowded the house. The big, attractive star headliner was the eminent American character comedian, Thomas A. Wain, in Byron Ongler's clever vaudeville comedy, *A Chip of the Old Block*, in which Mr. Wain scores a positive success, and is ably supported by John Macbie, W. H. St. James, Charles N. Green, and Charles N. Johnson. The chic little comic opera prima donna, Grace Hazard, in her clever and original musical comedy, *Five Feet of Comic Opera*, Clifford Walker, an entertaining English comedian, Brian Knight and co. in the laughable mountain feud playlet, *The Chalk*, Lyons and Tocco, the hardest and the plainer, Martinetti and Striveter, amusing eccentric grotesques, and Klutzing's trained animals. The bill commencing March 4 presents as headliners Katherine Osterman and Louis and Simon and fourteen assistants in the musical act, *A Persian Garden*, and Edwin Stevens and co. in the playlet, *What's It All About?*

Russell Herman, Governor Hughey," as he is fondly and most endearingly termed by a host of very close friends, the managing director of

BROWN'S BRONCHIAL TROCHES

An effective remedy for Coughs and Hoarseness. Invaluable in Bronchial and Lung Troubles and to Singers and Speakers for clearing the voice. Entirely free from opiates or any harmful ingredient. Sold only in boxes. Sample mailed free.

JOHN L. BROWN & SON, Boston, Mass.

NEW YORK THEATRES.

NEW YORK THEATRES.

NEW YORK THEATRES.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam. S. and Leo Shubert, Inc.

WINTER GARDENBROADWAY and 50th ST.
Tel. 471 Col. Evgs. at 8. Mats. Tuesday,
Thursday and Saturday at 3. Best Seats \$1.00.
Smoking Permitted**WHIRL OF SOCIETY**AND
A NIGHT WITH THE PIERROTS
And Other International Features.
STAR CASTBroadway and 30th Street.
Tel. 5973 Mad. Sq. Evs. 8:15.
Mats. Wed. and Sat., 2:15**DALY'S**
LEWIS WALLER

IN

**MONSIEUR
BEAUCAIRE****MAXINE ELLIOTT'S** Theatre
39th St.
bet. 5th & 6th Ave. Tel. 4083 Bryant.
Evs. 8:15. Mats. Wed. and Sat., 2:15

OLIVER MOROSCO Presents

**THE BIRD OF
PARADISE**

The Play of a Woman's Soul

WILLIAM COLLIER'S 41st St., bet. B'way
and 6th Ave.
Tel. 5194 Bryant. Evgs. 8:15. Mats.
Tues., Thurs. & Sat. 2:15**COMEDY****Bunty Pulls
The Strings****LYRIC** 42d St., W. of B'way. Phone
3256 Bryant. Evgs. 8:15.
Mats. Wed. and Sat., 2:15.

HENRY W. SAVAGE offers

**LITTLE
BOY
BLUE****39th STREET THEATRE** - 39th
St. near Broadway.
Tel. 413 Bryant. Evgs. 8:15.
Mats. Wed. and Saturday, 2:15.

MR. LEWIS WALLER has the honor to submit

**A BUTTERFLY
ON THE WHEEL**

Noted English Drama with Excellent Cast

WALLACK'S Broadway and 30th Street
Evgs. at 8:30.
Mats. Wed. and Saturday 2:30
Popular Wednesday Matinee, 50c. to \$1.50**GEORGE ARLISS**

In Louis N. Parker's Play

DISRAELI

With a Notable Cast

HIPPODROMESixth Avenue, 43d-44th Streets
Direction MESSRS. SHUBERT
Twice Daily—3 and 8 P. M.
Best Seats at Matinees, \$1**Around the World**SERIES OF EARTH-EMBRACING
SPECTACLES**BROADWAY THEATRE**
B'way & 41st St.
Phone 101 Bryant
Evs. 8:15. Mats. Wed., & Sat., 2:15**WEBER AND
FIELDS**JUBILEE COMPANY OF 100
In HOKEY POKEY and BUNTY BULLS
and STRINGS**CASINO** B'way & 30th St. Phone
3846 Greeley. Evgs. 8:15.
Mats. Wed. & Sat. 2:15.**The Whitney Opera Co.**

IN

BARON TRENC

A New Comic Opera

WILLIAM A. BRADY'S PLAYHOUSE 48th St., E.
of B'way
Tel. 5028 Bryant. Evgs. 8:10 sharp
Mats. Wed. and Thursday and
Saturday 2:10**BOUGHT AND
PAID FOR**

Management William A. Brady (Ltd.)

LEW FIELDS' HERALD SQ. B'way &
35th St.
Evgs. 8:30. Mats. Wed. & Sat., 2:30

Phone 3485 Greeley

Evs. 8:30. Mats. Tues., Thurs. Sat., 2:30

HENRY W. SAVAGE Offers

LAST 2 WEEKS

Everywoman

A Pilgrimage in Quest of Love

WEST END 125th St., West of 8th Av.
Phone 5904 Morningside.
Evs. 8:15. Mats. Wed. and Sat., 2:15

Wednesday Matinee, Best Seats, \$1.00

SAM BERNARD

In the Great Casino Musical Success

He Came from Milwaukee

WEEK OF MARCH 18

THE KISS WALTZ

CENTURY (Formerly New Theatre.)
3rd Street and 8th Ave.
Phone 3800 Col. Evgs. 8 sharp.
Mats. Wed. and Saturday, 2 sharp
Evs. and Sat. Mats. 8:30. to 9:30
Popular Price Matinee Wednesday**The 8th Wonder of the World****THE GARDEN
OF ALLAH**vaudeville circles. Plates were laid for 80.
Andreas Dinnel, manager of the Chicago Grand
Opera Co., has made arrangements with the Bel-
asco management to present that strong organi-
zation for a matinee and night performance
March 23, presenting at the matinee Verdi's**KNICKERBOCKER** Broadway and
38th St.
Evgs. 8-Matinee, Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present**OTIS SKINNER**By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."**KISMET**By EDWARD KNOBLAUCH. Produced and
Managed by HARRISON GREY FISKE.**EMPIRE** Broadway and 40th Street
Evgs. at 8:30.
Matinee, Wed. & Sat., 2:15.

Charles Frohman - - - - - Manager

Mrs. FISKEIn RUDOLPH BIEBER'S
Comedy**LADY PATRICIA****FULTON** 46th St. n'y B'way. Phone
4200 Bryant. Evs. at 8:15.
Wed. & Sat. Mats. 2:15.

HENRY B. HARRIS Presents

**WALKER
WHITESIDE****The Typhoon****LYCEUM** Broadway and 45th Street
Evgs. at 8:30.
Mats. Wed. and Sat., 2:15

Daniel Frohman - - - - - Manager

Gertrude Elliott

CHARLES FROHMAN presents

**Preserving
Mr. Panmure**

In ARTHUR PINERO'S Brilliant Comedy

LIBERTY 42d St., West of B'way
Evs. 8:15.
Mats. Wed. & Sat. 2:15.

KLAW & ERLANGER - - - Managers.

**HENRY
MILLER**

IN

THE RAINBOW

By A. E. THOMAS

THE RAINBOW

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

By A. E. THOMAS

NEW AMSTERDAM Theatre 42d St.
West of B'way
Evs. at 8:15. Mats. Wed. & Sat. at 2:15

LIEBLER & CO.'S Centenary Celebration

Production of CHARLES DICKENS'

"Oliver Twist"

with a special cast, including

NAT C. GOODWIN, - CONSTANCE COLLIER

LYN HARDING MARIE DORO

and many other players of prominence.

HUDSON Theatre, 44th St., nr. B'way
Evs. 8:15. Mats. Wed. & Sat.**MME. SIMONE**

(Lieber & Co., Manager)

In Edmond Rostand's Mediaeval Romance

The Lady of Dreams

Adapted by Louis N. Parker

HARRIS Theatre, formerly Haystack,
42d St. nr. B'way. Evgs.
8:15. Mats. Thurs. & Sat

HENRY B. HARRIS presents

**THE
TALKER**

A Play by Marion Fairfax.

GAITY Broadway and 46th Street.
Evs. 8:30. Matinee Wed.
and Sat. 2:15.

COHAN & HARRIS Present

**OFFICER
666**

A Melodramatic Farce by Augustin Mac Hugh

With GEORGE NASH

and WALLACE EDDINGER

CRITERION B'way & 45th St.
Evs. 8:15. Mats.
WED. & SAT. 2:15.

Entire Balcony, \$1.00.

CHARLES FROHMAN - - - Manager.

WERBA & LUESCHER present

MR. LOUIS MANN

in his greatest success

Elevating a Husband

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

in his greatest success

the Lyceum Theatre celebrated his seventy-
eighth birthday anniversary Feb. 20 at the Ly-
ceum, where an elaborate banquet was tendered
him by the Lyceum Theatre Club, an organiza-
tion of employees of the house. The company
was a large one and included many officials insplendid work. Aida, and at night Victor Har-
bert's American opera, Naima, never heard
here.
A special added attraction at the Belasco The-
atre in connection with the presentation of Baby
Mine is the appearance nightly of the famousRussian Dancers, Mikhail Mordkin, Leonidova,
and Pasliskala.The Philharmonic Society of New York gave
its last orchestral concert of the season last
season at the National Theatre last Tuesday
afternoon in a crowded house. Josef Lachner
was the soloist, playing with brilliant effect
Rubenstein's piano concerto, No. 3. It was
memorable number that won for Mr. Lachner
the Rubenstein prize, the highest honor in Eu-
rope for a pianist.Joseph E. Lockett, who was in town two
weeks in advance of Baby Mine, was welcomed
on every side by a legion of friends. Mr. Lock-
ett is well known from his former managerial
connection with the Columbia Theatre, under
the firm name of Lockett and Dryer.
Henry Miller will produce this spring, an
extra modern detective play called The Trap,
by Edwin Milton Ross, with practically an all
star cast. Another production which he will
stage in San Francisco about the first of July,
is a picturesque romantic drama The Black
Flag, by A. E. Thomas, author of The Rainbow.
It calls for a cast of fifty people and one act
shows the sinking of a ship at sea. Still another
production which Mr. Miller will make before
next season is The Crystal Gazer, a drama.
(Continued on page 31.)

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND: Southern-Marlowe in Hamlet Feb. 29; splendid performances, to large audience. Elsie Janis in The Slim Princess 1 delighted packed house. The Klitties 2: audience well pleased but small.—MAJESTIC: Fetschi-Gypsens co. in The Devil 26-2: pleasing good-sized audiences.

MOBILE.—THEATRE: Creators and his Band 1 pleased; fair business. Elsie Janis in The Slim Princess 2: excellent co.; delighted two well-filled houses.—LYRIC: E. H. Southern in Macbeth, Taming of the Shrew, and Merchant of Venice 1, 2: excellent cast; good business; deserved better.

SELMA.—ACADEMY OF MUSIC: Klitties' Band 4: moderate business.

ARIZONA.

BISBEE.—ORPHEUM: The Newlyweds and Their Baby Feb. 19: good co.; good business. The Barrier 23: excellent co.; fair business.

TUCSON.—OPERA HOUSE: The Newlyweds and Their Baby: good co. and business.

ARKANSAS.

TEKARKANA.—GRAND: Della Clark in Introduce Me Feb. 20: very good performance, to big business. Billie Clifford in The Man, the Girl and the Game 23: two performances to well-pleased audiences. George Damerel in The Heart Breakers 1: one of the largest houses of the season and appeared to satisfy.

FINE BLUFF.—ELKS: Rube Welsh and Kitty Francis Feb. 26, 27: pleased two large houses. George Damerel in Heart Breakers 23 delighted a large audience. Traveling Salesman 20: fair performance and business.

CALIFORNIA.

OAKLAND.—MACDONOUGH: Kinemacolor Feb. 26-2 to fair attendance; coronation of King George V. greatly enjoyed.—LIBERTY: Bishop's Players presented Mrs. Wiggs of the Cabbage Patch 27-3: great production to capacity houses. Oral Humphreys, Miss Gleason, and Mirabel Seymour up to all requirements in leading roles; stage settings very appropriate.

COLUMBIA: Columbia Stock co. in The Twins 26-2: production and attendance fair.—ORPHEUM: Excellent bill headed by Walter Hampden and co. in Blackmail: fine business.

SAN BERNARDINO.—OPERA HOUSE: Mrs. Leslie Carter in The Newlyweds 23: fair house; good co. The Newlyweds 23: pleased fair house. Lulu Glaser in Miss Dugan 23: pleased good house. Alma, Where Do You Live? 26: poor house; fair co.

FRESNO.—BARTON OPERA HOUSE: Get-Rich-Quick Wallingford Feb. 19: very large house. Schumann-Heink 21: fair business. The Deep Purple 25: pleased.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Madame X Feb. 27: good co.; fair business. Miss Nobody from Starland 3: answered in La Junta, Colo.: good advance sale; did not show here. Miss Althorne Gray, classic English dancer. 4-8.—LYRIC: Neal and Neal, Willis and Estil, 26-2: pretty good entertainment.—ITEM: Manager Frank Tammen, of the Majestic, expects to put on vaudeville during tourist season.

CONNECTICUT.

HARTFORD.—PARSONS: The Chorus Lady Feb. 29 was rather a disappointment. Large audience welcomed the return of Get-Rich-Quick Wallingford 1, 2, which had its premiere here. The Hartford Philharmonic Society 4 gave a most creditable performance to music-admiring friends. The Fortune Hunter, which also had its first presentation here and is of local interest, inasmuch as it was written in this city by the popular author and townsman, Winchell Smith, was again greatly enjoyed 5, 6, for three performances, all the humor and pathos being well brought out by practically the original co., with exception of the leading part played by Barrymore, now portrayed by Will Denning, who plays the character with convincing quiet force and humorously interprets the fun that is interspersed throughout the acts. Raymond Hitchcock comes with his Broadway success. The Red Widow, 8, 9, and the Boston Grand Opera co. will sing Aida 12, at \$5 per capita for all lower floor seats. The advance sale already indicates a big attendance.—POLLS: May Tully and co. in The Battle Cry of Freedom was the topline week of 4.—At the HARTFORD: Excellent films and talking acts headed by Homer Lind packed the theatre continuously from 1 to 10 P. M.—ITEMS: Manager Poli recently made a pleasure trip to South America.—Dramatic Editor Graham, of the "Courant", has also just returned from a cruise to Panama, Venezuela, Jamaica, and other West Indies ports.

BRIDGEPORT.—LYRIC: A Bachelor's Honymoon 4-9 is proving welcome relief from the strong though lugubrious Two Orphans of the previous week; the entire cast co-operates in the fun making. The Smothering 11-16, it has just dawned upon Bridgeporters what it means to have resident scenic artists working on the productions, and the completeness of "drops and props" are alike a credit to Stock Manager Carpenter and to House Manager Isham in hitting upon what local players appreciate. Performances well rounded in detail.

PARK: Get-Rich-Quick Wallingford 4 had a good-sized audience. The Fortune Hunter 11.—POLLS: The Hold-Up was an effective headliner 4-9, but the audience wondered why the railroad semaphores was set so the train engineers could not see it; Phina and her "duky co." enlivened things, and so did Rutan's Song birds.—ITEMS: Cameron Clemons, who retires from the Frank Carpenter Lyric Stock co.

24 to play leads in Jamestown, N. Y., is fortunate in having played in Bridgeport during four or five stock seasons, and making new friends each time. One of his best local roles was the jester in the Palace of the Kings. The local building commissioners have been petitioned by Manager Isham to approve plans for a balcony at the Lyric to accommodate the exceptional business which followed opening this playhouse at a time when inability to hit the local preferences threatened to leave this city with only vaudeville and the "movies."

WILLIAM F. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM: The Old Homestead 8. Get-Rich-Quick Wallingford 9.—ITEM: T. J. Lynch, president of the National Baseball League, was at his home here recently looking after his theatre interest at the Russwin Lyceum.

WILLIMANTIC.—LOOMER: The Old Homestead 4. William Lawrence, with a cast new to this city, gave best of satisfaction; S. R. O. Alsie Akroyd and Annie Morecroft 5, 6, gracefully dispersed in large tank to the delight of his audiences.

WATERBURY.—POLLS: The Wedding Trip Feb. 29 filled house; well pleased. Dorothy Donnelly in The Right to Be Happy 1, 2: good business. Get-Rich-Quick Wallingford 5: pleased large audience.

FLORIDA.

JACKSONVILLE.—DUVAL: Creators and his band Feb. 26: poor business. Bonci 28: good business. Paid in Full 29: mediocre co.; poor business. Jane Oaker, Frederick Ward, and Marie Walworth in Everywoman 1, 2: excellent attraction; fine business. Gene Lanessa and Eleanor Henry in The Spring Maid 4: good co.; capacity business.—ORPHEUM: The Gee Jays, Walman, Paulinetti and Plume, Thompson and Carter, and Four Sullivan Brothers 26-2: fair bill and business.—AUDITORIUM: Soda Stephens in concert, Feb. 29: good business.—ITEM: Jane Oaker, of the Everywoman co. was suffering from a severe cold and was able to appear at only one performance.

GEORGIA.

MACON.—GRAND: Paid in Full, with matinee, Feb. 22 to fair business. The Arrival of Kitty 23: fair, to medium house. E. H. Southern in Taming of the Shrew 24: fine production, to liberal patronage. Henrietta Crossman in The Real Thing 26 delighted one business.

MILLEDGEVILLE.—GRAND: The Widow Ruse Feb. 28: very good; to packed house. Great interest manifested account play being written and presented by local woman.

RAINBIDGE.—GRAND: Paul Gilmore in The Mummy and the Humming Bird 2 delighted fair house.

ALBANY.—RAWLIN'S: Paul Gilmore in Mummy and the Humming Bird 2: fair attendance; fair performance. Paid in Full 3: good attendance; well pleased.

ROME.—OPERA HOUSE: Henrietta Crossman in The Real Thing 1: pleased small house.

IDAHO.

BOISE CITY.—PINNEY: Prince of Tonight Feb. 27-2: fine big co.; satisfied good houses. Girl from Hector's 29: good co.; did not draw well.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in The Third Degree 4-9: excellent; capacity. Grace Hayward as Mrs. Howard Jeffries, Jr. was very strong. The Richard Brewster of Charles Dineis showed a nice sense of professional ethics. Walter Poulter as Mrs. Howard Jeffries, Jr., was highly satisfactory. As Mrs. Howard Jeffries, Sr., Coletta Power was excellent. William Webb was very strong as Captain Clinton. Chester Wallace gave a very artistic Robert Lytle, and Lew Welsh as Jones gave individuality to the meagre part. The Dr. Bernstein of F. H. Livingston was good. Other members of the co. were up to their usual high standard.

QUINCY.—EMPIRE: The Round Up Feb. 27, 28 drew three crowded houses; one of the largest productions ever seen here; excellent satisfaction. Al. H. Wilson in It Happened in Potsdam 1: pleased good business. The Con-vict's Daughter 8: good business and satisfaction.

AURORA.—GRAND: The Eastest Way Feb. 28: very good co.; fair business; deserved better patronage. Thelma 3: two performances; good business.—FOX: McKee Rankin and co. 29-3 in Oliver Twist (abbreviated form) to good business.

TAYLORVILLE.—ELKS: Halton Powell Stock co. Feb. 26-2: excellent co. to good business. Mr. Powell made a big hit. Plays: Mr. Hicks of Chicago, College Life, A Yankee Drummer, The Narrow Path, The Morning After, and The Beauty and the Banker.

MARION.—ROLAND: Arthur J. Stanley Stock co. Feb. 26-2 in The Minister, Ranchman and the Lady, Under Arizona Skies, The Siege of the Alamo, Stephen Strossoff, and Dr. Jekyll and Mr. Hyde: pleased. Arthur J. Stanley and Ella Allen stars.

ROCKFORD.—GRAND: Victor Moore in Shorty McCabe Feb. 14: pleased good house. Excuse Me 24: good house. The Cowboy 29: fair business. The Chocolate Soldier 2: well received; good house.

LA SALLE.—ZIMMERMANN: Madame Sherry Feb. 24: excellent satisfaction; big business. The Chocolate Soldier 23: packed house and thoroughly pleased. Casey Jones 3: did fair business.

DECATUR.—POWERS' GRAND: Al. Wilson in It Happened in Potsdam Feb. 28: pleased capacity. The Country Boy 29: good co. and business. John Larkins in Rural Sam 2: fair business.

ALTON.—TEMPLE: A Country Boy Feb.

23: capacity business; well pleased. Frank Winninger co. 26-29 in The First Violin and A German Gentleman: fair attendance.

MORRISON.—AUDITORIUM: Servant in the House Feb. 28: very good co.; good business. Young Buffalo 2: good co.; satisfied fair house.

STERLING.—ACADEMY: The Servant in the House Feb. 29: excellent co.; fair business.

PRINCETON.—APOLLO: Lower and Morgan's Minstrels Feb. 27: pleased good house; fair co.

STREATOR.—PLUMB: Chocolate Soldier Feb. 28: pleased large house. Eastest Way 29: impressed good business.

INDIANA.

MARION.—INDIANA: The Girl of My Dreams Feb. 15, with John Hyman and Lella McIntire in the leads: packed the house, many being turned away. All seats and standing room was sold before the rise of the curtain; entertainment most excellent. The Eastest Way 20 brought out a good attendance. As Laura Murdoch, Catherine Proctor gave a fine characterization. Claire Weldon as Edie St. Clair was excellent and Caroline Newcome as Annie was clever. Hallet Thompson as Brockton and Frank Patton as John Madison were strong. Louisiana Lou 21 were handicapped by the blizzard, which stopped traffic and kept a large attendance away. A fair audience braved the weather, and were pleased. Paid in Full 24 satisfied a good audience. Naughty Marietta 29: featuring Florence Webber: brought out a large audience that was delighted with the star and the co.

SOUTH BEND.—OLIVER OPERA HOUSE: Louisiana Lou 20 to S. R. O. Feb. 27: pleased. H. B. Warner in Alias Jimmy Valentine 2: splendid satisfaction, to good house; excellent cast. Walker Whitehead in The Typhoon 4: one of the most finished performances of the season to large house; beautifully staged; strong co.—AUDITORIUM: Fantasma 25-28 drew well and satisfied. Al. G. Field's Minstrels played to two big houses 2: pleasing as usual. Hoolikan in New York 3: fair house.

HAMMOND.—THEATRE: The Third Degree 2: very good co.; pleased fair house; co. closed in season here.—ORPHEUM: The Seven Hussars and Rosar Family Feb. 25-3: certainly excellent. Na. Fields 10-13.—ITEM: The B. P. O. E. No. 485, presented the Royal Welsh Ladies Choir Feb. 27, under direction of Madame Hughes-Thomas. The several renditions of this meritorious organization were melodious and welcome, and received much applause.

ANGOLA.—CROXTON Tri-State Comedy Club Feb. 20: to packed house. Leland T. Powers (Lecture) 27: above the average; packed house. Gordon Stock co. 4: good co. to fair business.—ITEM: Gordon Stock co. returns 11.

TERRE HAUTE.—GRAND: Naughty Marietta Feb. 26: fair business. Al. H. Wilson 27: pleased large house. Henry W. Savary in Excuse Me 28: pleased large house. Fantasma 29-2: did enormous business. The Country Boy 8, 4: good co. and business.

KENDALLVILLE.—BOYER: Four Artists Feb. 22: full house; excellent concert. E. M. F. pictures 23: capacity. Missouri Girl 1: fair co.; good house.

GOSS.—JEFFERSON: Hottest Coon in Dixie Feb. 29, 27: fair performance, to very small patronage.

WABASH.—THEATRE: ITEM: Hynoe Reed, Willard Brant, Frank Smith, Harry Piel joined Louisiana Lou at Elkhart Feb. 28.

FRANKFORT.—BLINN: Madame Sherry Feb. 28: packed house. The Beauty Spot 1: pleased fair house.

MICHIGAN CITY.—ORPHEUM: The Girl Behind the Counter 4-9: pleased good business.

IOWA.

IOWA FALLS.—METROPOLITAN: My Wife's Family 2: pleased good business; cast headed by Harry L. Dixon and Alice Bonita Hughes; the supporting co. included Leslie E. Wilcox, Lorraine Barlow, and Ray Avery.

ITEMS: Mason-Addison, Lawrence and Theatricals in Iowa to replace the Wilsons, destroyed by fire a few weeks ago. It will be called the Cecil and will seat over 1,800. It will be a fireproof structure in every respect and will cost \$50,000. It will be ready for opening next season.—Ber. Mosher, who has out his co., playing The Lonesome Pine, has added another attraction called What a Girl Can Do, and Roy La Marr and Gertrude Holland are featured with the production.—Charles O. Miller, for many years boss property man with the Ringling show shot himself at Keosauqua, Wis. 1. He has been in poor health for several months suffering from rheumatism.—In his hearing in bankruptcy court, Joseph Howard the musical composer, stated that he had lost \$100,000 in musical productions the past four years.—A. Mayo Bradfield, of the managerial firm of Gilson and Bradfield, was recently married to Rose Ainsworth, who has been with the firm's productions for several seasons as leading woman. Mr. Bradfield has out Barriers Burned Away this season.—Lila Lawrence and Frances Earle have joined the J. Doug. Moran Stock co. in the South.—Charles Stewart, press agent for the Gaiety Theatre, of Omaha, was recently married to Minnie Stone, also of that city.—C. S. Primrose will out out Feb. 28 in Full of the coming season.—John G. Rae announced a new play called The Changeling, Ida Weston Rae being the author. It will be produced next season.

FRANK F. FOSTER.

GRINNELL.—COLONIAL: ITEM: The bookings at this theatre will hereafter be made through the agency of Klau and Wrisner, which it is believed will result in bringing to this community an increasing number of first-class attractions, the interest in which is rapidly growing.

GREENFIELD.—WARREN'S OPERA HOUSE: Roney Rora Feb. 24: excellent co. and business. Richard Yates (Lecture): good; fair business.

DAVENPORT.—BURTIS OPERA HOUSE:

The Goose Girl Feb. 29 satisfied fair house. Al. G. Field's Minstrels 4: very enthusiastically received at two performances.

CLINTON.—THEATRE: Morgan's Minstrels 2.—FAMILY THEATRE: The Winslow Miss Feb. 26-4: good satisfaction and business.

WATERLOO.—THEATRE: Around the Clock Feb. 24: pleased two fair-sized houses; good attraction.

PERRY.—GRAND: Mildred 4: fair satisfaction, to small house.

DUQUETTE.—GRAND: What a Girl Can Do 3: pleased large matinee and fair house at night.

KANSAS.

OTTAWA.—ROBBEBAUGH: Georgia Minstrels Feb. 28: good performance; fair business. Three Twins 7: pleased.

EMPORIA.—THEATRE: Miss Nobody from Starland Feb. 27: fine performance; crowded house.

COLUMBUS.—McGHEE'S: Lyman Howe's pictures Feb. 28: pleased usual good business, in spite of big snowstorm.

ATCHISON.—THEATRE: Let George Do It Feb. 27: pleased large house.

KENTUCKY.

LOUISVILLE.

Mauds Adams Always Popular Here—Low Fields's All-Star Company at the Shubert.

The most notable amusement event of the season 1911-12 was the appearance of Mauds Adams and her large and efficient co. at Macaulay's Feb. 26-28 in Hostand's masterpiece, Chanticleer. It pleased large audiences. Miss Mauds Adams is a prime Louisville favorite, and she was seen to advantage in the famous French play, Julian Eltinge finished the week in The Fascinating Widow. Business excellent. Miss Hajo comes 4-6 in The Spring Maid.

A pictorial representation of Oberammergau and the Passion Play drew large and interested attendances at the Shubert Theatre week 26-2.

Low Fields's all-star co. will appear at the Shubert 7-9 in Hunky Panky.

The Chautauque Trunk Mystery was the offering at the Avenue week beginning 25. It was a distinct thriller and pleased the large audience that it attracted.

The Cowboy and the Squaw opened 3.

At the Walnut Street Theatre The Girl in the Taxi Bled the house (two days) on 22-3. Co. good. Richard J. Jose will fill a week's engagement at the Walnut in Silver Threads, opening 3.

Miss New York, Jr., at the New Buckingham and the Big Gaiety co. in A Florida Enchantment at the Gaiety divided the baroque patronage of the week ending 2. Business excellent at both places and the audiences pleased.

In the bill at R. F. Keith's vaudeville house were For and Clarke, the Four Richies, Patsy and Desirade, Charles and Fanny Van, Fay Doyle, Miss. Panita, and Marguerite Hasey and co. in The Leading Lady.

At Hopkins appeared Rose and Ellis, Surraal and Basal, the Pelets, Raymond and Hall, the Three Bouncing Gordons, Fitch Cooper, Van and Pierce, Pryor and Claire, and Harry Sullivan and co.

Charles Sindelar and wife, professionally known as Pearl Sindelar, both of The Girl in the Taxi co., celebrated their wedding anniversary during the engagement at the Walnut Street 4. A banquet was spread on the stage, and the entire co. and a select co. of other invited guests enjoyed the hospitality of the happy couple.

It is learned that Don Phillipini and his band will furnish the music at Riverview Park during the coming summer season.

Mr. and Mrs. Cole Young Rice (Althea Hegan Rice, of Mrs. Wiggs of the Cabbage Patch fame), Mrs. Anne Crawford Fiesner, the playwright, and Madison Cawein, the poet, are Louisville celebrities who will attend the William Dean Howells dinner in New York.

CHARLES D. CLARKE.

OWENSBORO.—GRAND: Harvey Stock co. Feb. 26-2: fair business. Plays: A Girl of the Barracks, Don't Tell My Wife, Under Arizona Skies, Ishmael, Lena Rivers, Satan's Inn, Molly Hawn, and Down East Folks. Lewis Stock co. 4-6, opening to S. R. O.

LEXINGTON.—OPERA HOUSE: Elsie Janis Feb. 26, Mauds Adams 28, and Spring Maid 1, 2; all three to S. R. O.; \$7,000 gross; three performances; is going some for country town.

FRANKFORT.—CAPITOL: The Smart Set 1: good co.; big business. B. P. O. E. Concert 4: pleased; S. R. O.

LOUISIANA.

NEW ORLEANS.—ELKS: The Newlyweds and Their Baby Feb. 11: pleased good house. Billy "Single" Clifford in The Girl, the Man and the Game 20: small audience owing to many other attractions that take place on Mardi Gras. Grandstar 21: excellent co. to small attendance. Della Clarke in Introduce Me 1: good co.; business poor. Frank Conway in The Virginian 2: excellent performance, to good business. Frank Conway as the Virginian and H. C. Russell as Trampus deserve special mention. Della Clarke in Introduce Me 3 (return): small business.

MAINE.

LEWISTON.—EMPIRE: Naniwora in The Marionettes Feb. 28: crowded house; best production of the season; excellent co.; three calls after the final curtain. Arthur Lewis was a

MEYER'S PAINT

Best and cheapest.

10c.

big hit as the old uncle. Seven Days 25; fair house; poor co.—ITEM: Kate Meek, who plays the role of the Duchess with Nasmova, was injured at the De Witt Hotel by the fall of something from a mantel, her head being cut.

BRUNSWICK.—TOWN HALL: Commonwealth Avenue Church Quartette of Boston Feb. 29; excellent; to large house.

AUGUSTA.—OPERA HOUSE: Baby Mine 9 pleased large and enthusiastic audience.

MARYLAND.

CUMBERLAND.—MARYLAND: Charles K. Champlin co. Feb. 29-2; excellent co. and business good. Plays: Mills of the Gods, The Orpheus, The Call of the Wild, Belle of Richmond, Shore Acres, Runaway Wife, The Reformer, and Hello Bill; productions good and gave entire satisfaction.

ANNAPOLIS.—COLONIAL: Guy Brothers' Minstrels 1 pleased, to good business.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: The Traveling Salesman Feb. 29-2, with Mark Elliott, Harriet Sheldon, and Faith Avery. Miss Avery was very successful as Beth Elliott; attendance good. Fall River Choral Society 4, presenting in Constant Order, by Fox Weber, with Madame Rider-Kelsey, Claude Gunnarham, and Arthur Daniels. A special feature was the sextette from Lucia de Lammermoor and the fantasia from Lohengrin. Madame Rider-Kelsey, who has a well-cultivated voice, scored a big hit; excellent concert to large attendance.—**SAVOY:** Herbert Brooks and his Trunk Mystery were the big feature of a good bill 4-9; excellent attendance.—ITEM: Charles Kennedy closed his engagement with the Longman Players 2, to the regret of a host of friends.—Sells Sear, late star of The Best Co. met with much success at the Bary 29-2 with her new one-act comedy playlet, The Wardrobe Woman. Miss Sear made a very good impression.—Walter Dugan, who is very popular here, has been spending a few days here in advance of The Rosary, The Tiverton, R. I. friends of Walter S. Dugan are arranging several theatre parties during his engagement with The Rosary 14-16.—J. Fred Miller, of the Academy, has received a very flattering offer to be assistant-manager of a new stock co. that is to open in Ohio.—Herbert Brooks, who appeared at the Bary week 4-9, performed a most remarkable feat morning of 8 in the show window of C. L. Hambley's store. Mr. Brooks was placed in a box, 27 by 16 inches, which was bound, sealed and covered with canvas. Only a small airhole a couple of inches long, being left open, after being confined for three hours he was released at 1 P. M. The exhibition drew a large crowd that blocked the streets during the time he was confined.—James K. Hackett and Get-Rich-Quick Wallingford are due here soon. At the Edison and Grand, the attendance on the increase, the bills very good.—Roy Phillips has joined the Empire Theatre Stock co. Providence, R. I., and opened 4.—Manager L. M. Boas, of Boston, was in town 5.

NORTHAMPTON.—ACADEMY: Gertrude Hoffman and Imperial Russian Dancers Feb. 29; good; well attended. Viola Allen in The Harbors 2; very good; large attendance. Harvard Musical club 19, John Meehan in The Rosary 18.—**CITY HALL:** Suffrage lecture by Beatrice Forbes-Robertson Hale 5, under auspices of Northampton Equal Suffrage League. A South Dakota Divorce, Bradstock and Leland, comedy and singing; Musical Thor, and Deaver's Mankins; big business.—ITEM: The new Plaza (Goldstein Brothers) opened 4 with a clean bill that promised well for popular price vaudeville in this city. At the evening performance members of the city government, the press and representatives of the Goldstein houses in other cities were guests of the management, who also entertained these and members of the co. about fifty altogether, at an after-theatre supper at Baker's Inn.—The theatre seats 1,300, is finely illuminated, appointed and finished, and is particularly commodious and well ventilated.—J. K. Hackett's presence for the opening attraction was made possible by courtesy of John Harris, manager of the Pittsburgh Grand Opera House, who consented to his withdrawal of his engagement there for this purpose.

NEW BEDFORD.—THEATRE: J. K. Murray and Clara Lane Sextette, feature of an excellent bill, 4-9; same overflowing crowds. James K. Hackett 13.—**HATHAWAY'S:** Lester Longman Players in David Garrick, preceded by the tent scene from Julius Caesar, 4-9; pleasing large audiences.—**SAVOY:** Rogers and Evans, and Charles E. Cutting 4-9. Nanoli Troubadours and Dick Howard 7-9.—**VIEN'S:** La-barre's Seven Komikal Cut-Up Kids, Great Barnes, Marlowe and Plunkett 4-9. Hughes Brothers, James Coyne, and Clarice and Dane 7-9; good bills; well patronized.—**LIBERTY:** Nat Farnum's Musical co. 4-9; satisfactory business.

WORCESTER.—THEATRE: The Fortune Hunter (return) Feb. 29-2; excellent co. to good business. Raymond Hitchcock in The Red Widow 4, 7; one of the best productions seen this season.—S. H. O.—**FRANKLIN:** Al. Reeves's Big Beauty Show 29-2 delighted capacity. The Rosary 4-9; good co. and business. New Jersey Lilies 7-9; enjoyed by good houses.—**POLARIS:** Excellent bill headed by The Wolf and the Lamb 4-9.—ITEM: Edward Lynch, leading man for the Polly Stock co. for two seasons, has leased the Worcester Theatre for Summer stock and in co. with Rose King, another Worcester favorite, will open there about May 1.

LYNN.—AUDITORIUM: Morison Stock co. in The Dairy Farm 4-9; excellent production and business.—W. H. O.—James S. Barrett, C. Russell Sage, Anna Cleveland Edna Oliver, and Elizabeth Rora deserve mention. The Prince Chan 11-16.—**CENTRAL SQUARE:** Stock co. in The Aviator 4-9. Claudia Lucas pleasing.—ITEM: Miriam Collins, the popular ingenue of

the Morison Stock co., has joined Viola Allen.—Mrs. George Hibbard, late of the same co., is featured as Nobody in an amateur production of Everywoman.

BROCKTON.—HATHAWAY'S: The Thompson-Woods Stock co. in The Virginia 4-9 opened to large and pleased audience. Harry White in the title-role gave a splendid performance. George Bowman, William H. Dimock, W. B. Freeman, Frances Brandt, Jessica Bates, and Marion Chester deserve mention. The co. furnished well-balanced support.

HOLYOKE.—THEATRE: Empire Stock co. in The Nest Egg 4-9; good performance; fair business. Holly Wells featured and Pearl Grey deserves special mention.—ITEM: Lucy Milliken, the very popular leading woman, is having a short vacation; her return is eagerly looked forward to.

LOWELL.—OPERA HOUSE: The Rosary 7-9; good business.—**MERRIMACK SQUARE:** Our Stock co. in Oh, Uncle John! Vanderville and pictures 4-9.—**HATHAWAY'S:** Le Roy Stock co. closed and house is dark.

CAMBRIDGE.—THEATRE: Harvard Stock co. in When We Were Twenty-one 4-9; excellent co.; good business.—ITEM: Lina Lewisnow has the direction of the ladies' orchestra.

GLOUCESTER.—UNION HILL: Baby Mine 1; fairly played and played by an excellent co.; pleased fair house.

FITCHBURG.—CUMINGS: The Snow Man, presented by Lando Stock co. 4-9; pleased good business.

ATHOL.—ELIZABETH OPERA HOUSE: Amherst Dramatics in Twelfth Night Feb. 28; fair co. and business.

MICHIGAN.

LANSING.—GLADNER: The Coburn Players Feb. 16 pleased fair business. Bright Eyes 22; fair co. to good business. The Town Marshal 24 pleased. Tyrone Power in The Servant in the House 29; excellent co.; appreciated by a good house. Louisiana Lou 4; fair co. and business.—**COLONIAL:** Empire Stock co. 19-24; playing The Devil to his business. Paid in Feb. 4-9; good.

COLDWATER.—TIBBITS OPERA HOUSE: Shannon Brothers' Stock co. played to approximately 6,000 people in seven performances week April 29. Plays: The Last Round-Up, What Money Will Do, The Banker's Child, The Price He Paid, The Village Gossip, Old Farmer Allen, and The Girl from the West.

BATTLE CREEK.—PORT: Al G. Field's Minstrels Feb. 25 pleased good business. Louisiana Lou 29 delighted big business. Tyrone Power in Servant in the House 3; fine co. and good business. Shannon Stock co. 3-5; fair co. and business. Plays: The Last Round-Up, The Banker's Child, What Money Will Do.

SAULT STE. MARIE.—SOO OPERA HOUSE: J. H. Hackett's Stock co. Feb. 19-21; sat. co. and business. The Rosary 27; fine co. and full house.

ADRIAN.—CROWELL OPERA HOUSE: The Newbyweds 1; good co. and pleased one of the best houses this season.

MINNESOTA.

MINNEAPOLIS.

Lively Interest in The Case of Becky—Vaudeville Offerings—Coming Events.

With the Shubert closed for the week of Feb. 29 the theatrical interest centered in The Case of Becky at the Metropolitan. Edward Locke's play of dual personality tells an interesting story, regardless of what scientific discussion it may cause, and in addition it was superbly mounted and finely played by a co. that included Frances Starr, Charles Dalton, Albert Brumby, Harry C. Brown, Mary Lawton, and Hugh Williams.

At the Bijou Mutt and Jeff drew excellent houses, giving a daily matinee, and proved a mediocre entertainment without any particular reason for its existence. Around the Clock followed.

The Rays headed an average bill at the Orpheum, which included Rooney and Bent Diamond and Nelson, Four Entertainers, Willis and Hassan, Ethel McDonough, and the Fivine Wards. Cecilia Loftus will be the headliner, opening 10.

At the Unique Mr. and Mrs. Frederick Voelker headed the bill, while the Monkey Hionodrome performed a like service at the Miles. The Dewey offered The Pacemakers with Jim Fynn as an added attraction, while the Gaiety boasted the Golden Crook show.

The Chocolate Soldier will play week opening 3 at the Shubert, and Passers-by comes to the Metropolitan 10.

CARLETON W. MILERS.

DULUTH.—LYCUM: Valerka Swarrat in The Red Rose Feb. 11, 12; packed houses; delighted audiences. Anna Field in Mile, Innocence 18, 14; well filled house; enthusiastic audience. Louise Gunning in The Balkan Prince 18-21; crowded houses at all performances; under the auspices of the local Shriners. They had a parade on Monday, and Mr. Tilton Lewis, of the local Shrine, dressed up as Miss Gunning and rode on a camel down Superior Street, but during the parade the wind blew his wig off, so that he was found out and it was a great town joke. J. Forbes-Robertson in The Passing of the Third Floor Back 28, 27; S. H. O.; appreciative audiences and much favorable comment expressed. Polly of the Circus 28, 29; fair houses; good performance.—ITEM: Valerka Swarrat and co. enjoyed a sleighing trip to the Duluth ski grounds 11, having a fine time on toboggans and skis, and left Duluth with some new experiences.—J. Forbes-Robertson addressed the local Drama League on the afternoon of 26, talking on modern drama, and a large audience of Duluthians who are interested in the Drama League were present.

CLOQUET.—NELSON OPERA HOUSE: Donaherty Stock co. in repertoire week of Feb. 28; fair co.; poor business.

WINONA.—OPERA HOUSE: Ida St. Leon in Polly of the Circus 1 to his business.



Best of All,
HUNTER WHISKEY HIGH-BALL

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON Baltimore, Md.

MISSISSIPPI.

YAZOO CITY.—THEATRE: Russian Dancers Feb. 14; excellent co. to good business. Introduce Me 16; fair co. in poor business.—ITEM: The splendid music furnished by the orchestra carried by the Russian Dancers was a feature.

JACKSON.—CENTURY: The Flirting Princess 3 pleased good house. Traveling Salesman 4; fair house.

MISSOURI.

ST. JOSEPH.—TOOTLE: George F. Murphy in Let George Do It Feb. 25, 26; excellent co. and production. Eva Leiby and Russell Lennon were especially good in their dance number. The star and Leona Stephens were the singing favorites; business fair.—**LYCUM:** The Bohemian Show 28-29; good co. and acceptable presentation; pleased good business.

HANNIBAL.—PARK: Jolly John Larkins in Royal Ram Feb. 28 pleased good house. Al. H. Wilson in It Happened in Potsdam 3; good co. and business. Al. Field's Minstrels 8 pleased.

MOBERLY.—HALLORAN: The Wolf Feb. 23 pleased big house. Patty Felix (H. W. Link) 24; fair co. and business.

DE SOTO.—JEFFERSON: Widow McCarty Feb. 24 pleased good house.

MONTANA.

HELENA.—HELENA: Montgomery and Stone in The Old Town Jan. 10 delighted one of the audiences of season. Deep Purple 11; fair business. Graustark 13. Seven Days 18. Talk of New York 13; poor house; audience not pleased. Robert Hilliard in A Fool There Was 25 pleased. Anna Field in Miss Innocence Feb. 2 drew one of the largest houses of season and delighted all. Polly of the Circus 5; good house. Lion and the Mouse 12; only fair business. Alice Lloyd in Little Miss Fix-It 19, while drawing capacity house, was somewhat of a disappointment, as such more was expected. Rose Melville 24 in His Honking drew largely, as usual. Chocolate Soldier 27; big advance sale.

BUTTE.—BROADWAY: Chocolate Soldier Feb. 29 pleased.

NEBRASKA.

OMAHA.

The Pink Lady Opened Well—Big Advance Sale for Forbes-Robertson.

The Pink Lady is on for a full week's run at the Brandeis Feb. 28, coming to splendid business, with flattering prospects. The chorus is a great feature of the performance and the place is making a hit. Let George Do It 8-9. John McCormack 6. George Sidney 10-13. The Three Twins 14-16.

The programme at the Orpheum in Robbie Gordon, Sam Smith, Dick Collins and co. Onward and Whilden Cressy and Darne. Brown-Harris-Brown, and Maxine Brothers, with Robby Business in excellent and the audience evidently well pleased.

The Gaiety has The Queen of Bohemia week of 25, where the bill is proving a money maker. The Golden Crook week of 8.

The Kentucky Belles are at the Krus this week, playing to fair business.

The Heart of Maryland is the attraction at the American, with The Girl of the Golden West underlined.

The demand for seats for the Forbes-Robertson engagement at the Boyd 3-5 is brisk.

J. RINGWALT.

LINCOLN.—OLIVER: Grand Opera co. of Paris in Herodiade, Rigoletto, and Lakme Feb. 28, 29. Let George Do It 1, 3; good co.; fair business.—**ORPHEUM and LYCUM:** Vanderville and pictures to good business.—ITEM: Mrs. P. C. Zehrung, wife of the manager of the Oliver, has returned from a visit to Chicago and vicinity.

NORFOLK.—AUDITORIUM: Vanderville and pictures Feb. 26-27; crowded houses; Johnson and Mercer Miller and Tennent, Calis Brothers.

NEVADA.

RENO.—MAJESTIC: Madame Schumann-Hoink Feb. 26 pleased capacity. Madame Sherry 28, 1, with special matinee 1; S. H. O. all performances to delighted audiences.—ITEM: Manager Davies, of Majestic, acquired Barton Theatre, in Fresno, Cal., and expects to add more theatres, forming interstate circuit of combination houses.—Reno was not originally included in Schumann-Hoink's itinerary, but it was her wish to appear so Mr. Schumann arranged it. The madame was very pleased with her visit and hopes to return.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: The Great Reel, electrical musical act; Wagner and Lee, comedy acrobats; Ethel Wood, singer, and the regular pictures drew big houses 4-9. Thornton and Wagner, singing and piano act; Banion's Circus; Frankie Martin, pocket edition of Eva Tanguay; Ethel Wood and photographs 7-9.—**EDISONIAN:** The Purple Widow, with Billy Carlton in the leading comedy role, and a good picture programme 7-9.

DOVER.—CITY OPERA HOUSE: Baby Mine 2 pleased big business. Alma, Where Do You Live? 3 delighted fair business.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: For the midweek a varied vaudeville bill and Lammie photograph delighted a large audience. Feb. 18. Prominently displayed on the interesting programme were the Longworths in a dancing act that won well deserved accolades. The audience were loath to separate from that kind of laugh creators. Uno Bradley, Bob Stanley, the circus boy, was generously rewarded for some stunts on and off the wire. Samuel Phillips and co. concluded in getting over the footlight with their dramatic playlet. All for Her. The Duke and the Cowboy, offered by the Nella Trio, followed. Abdullah and Abdullah, the Arabian acrobats, released Charming and Castalia; their next act, romance and good work of the male members of the team won favorable comment.—ITEM: Professor Samuel Briggs, the famous mathematician and ventriloquist, who hails from this town, was the feature of the Majestic bill 1. A large audience greeted Mancoske, the handkerchief act, 4-9.—The Rosalie Sisters, Emma and Lella, who have just closed a successful Western engagement, appeared at York, Pa. 26-8 and Chicago 4-8.—The patrons of the Auditorium will enjoy a brief season of stock week of 28. The introduction of a stock co. marks an event which is of the ordinary.—Assistant Bud Parker has been installed as regular operator of the Lammie.—Margie E. Sverdlow, the talented pianist of the Nixon Theatre, Philadelphia, entertained a party of congenial friends, among whom was the Misses man, 3. The occasion was commemorated by From Grand Opera to Bactling.

J. WILLIAMS.

FATERNON.—LYCUM: Margaret Mays's touching romance, Polly of the Circus, 4-9 drew fine houses; Manager Frederic Thompson was practically the entire New York production as far as scenic effects are concerned; the co. which proved a very capable one, was headed by George Oip, Owen Davis's Driftwood was presented for the second time this season 7-9 and met with the same cordial reception as was its previous visit; Ollie Cooper, Bertha Welch, Gertrude Fowler, Rene Chancelier, James Roscoe, R. W. Fraser, Harry Cowley, William Weston, and James McCormack appeared to good advantage. Manager Gilbert gave a school children's matinee 4 at 3.15 in the afternoon and the children, under the supervision of their teachers, enjoyed Polly immensely.—**EMPIRE:** Continue to play to houses which greatly help the exchange with the musical stock. On 4-9 The Circus Girl was the bill, and the efforts of the co. met with much approval; W. H. Omer as Bismarck, Raymond Crane as Sir Titus Wynnes, Rose Murray as La Favorita, Kiriode Wagner as Lady Diana Weym and Madge Caldwell as Dora left nothing to be desired. The care which has marked all the productions continued; in fact, expense was not spared to make this a success.—**OPERA HOUSE:** The Players, headed as usual by Henrietta Browne and Ed Lynch, offered Billy 4-9 to fair-sized audiences; the co. pleased; Joseph McCoy in the minor part of boatwain proved his ability to make good no matter where cast; Cecil Kobehass, of this

X. BAZIN'S FAR FAMED DEPLIATORY POWDER REMOVES SUPERFLUOUS HAIR

SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS or MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N.Y. CITY

Kindly mention DRAMATIC MIRROR when you write advertisers.

STOCK PEOPLE —WANTED—

Spring, Summer and Winter Season, Open May 1st

Can use the best people in all lines for real first-class Stock Companies. Call or write

Suite 418 and 420
PUTNAM BUILDING
1493 Broadway, New York City

JAMES CLANCY AGENCY

Telephone—3770 BRYANT

city, appeared to advantage as Billy's mother; the co. is now composed of E. D. Lynch, William Howatt, Brandon Evans, Fred W. Quimby, Carl H. Anderson, Joseph McCoy, Fred E. House, Arthur Richie, James A. Young, Helene Young, Mrs. James C. Gordon, Frances McGrath, and Henrietta Brown. —ITEM: Mr. Lynch retires from the cast of the Players about April 1. Rumor has it that he will star jointly with Rose King in a stock co. located at Worcester, Mass.

CAMDEN.—TEMPLE: The Goose Girl was presented Feb. 20-2, for the first time in this city. This beautiful and romantic production scored a triumph and pleased good audiences. Adeline O'Connor scintillates as Gretchen, the goose girl. Supporting Miss O'Connor were Gertrude Barker as Princess Hildesgarde, Jessie Howe as Frau Bauer, Holland Hudson as Leopold Dietrich, and John A. Evans, who interpreted the American Consul, was deserving and gave a very creditable performance as an easy going Yankee; others in the cast were very good. Driftwood 4-6, a powerful drama which seems with vitality and interest. Ollie Connor as the girl proved herself an actress of exceptional emotional power. Lawrence Grove as the sincere lover did splendid acting. The entire cast is worthy of much mention. Production was attractively staged; good business. The Chorus Lady 7-6.

ELIZABETH.—BROAD STREET: Proctor stock co. in Thelma 4-5; Edna Archer Crawford was succeeded by Harriet Duke, who gave a splendid portrayal of the title-role; Boyd Nolan, as Sir Philip Bruce Harrington, was in his usual good form and scored heavily; G. Swayne Gordon and Joseph Lawrence both are to be commended for their good performances; Thomas Hall, a new member of the co. was excellent as George Lorimer; Thomas Williams, who is always a favorite, gave an artistic performance of the Rev. Mr. Dyer Worthing; others in the cast were Caroling Harris, Francis Williams, Joseph Kennedy, Fannie Allen, Thomas Mitchell, John Dunn, and Margaret Armstrong. The theatre was comfortably crowded at every performance.

TRENTON.—TAYLOR OPERA HOUSE: The Shriners (local) gave a delightful performance; fair business, 4. The Common Law opens three days 7.

NEW YORK.

ELMIRA.—LYCEUM: Cecil Lane and Florence Holbrook in Bright Eyes pleased a large house Feb. 20; Herbert Hallinger, formerly manager of Horlick's Theatre, this city, was seen in an important role and was accorded a warm reception. Coburn Players in Macbeth 1; large house; splendid production. —COLONIAL: The standard and Western Players, who removed to this house from the Mount Theatre, have settled down for a long run and greatly pleased with an entertaining production of The Chorus Lady 4-6; Emily Smiley was seen to advantage in the title-role; Margaret Field scored as Nora O'Brien. George D. MacQuarrie was strong as Dan Mallory. C. Norman Hammond made a good Dick Crawford, and Anna C. Turner, Harry Wilson, Walter Johnson, Henry Crosby, Charlotte Downing, Nellie Rose, Helen MacKeller, Kathleen Barry, James Young, Ernest Sinclair, and David Rogers greatly aided in the good work. —ITEM: The White Hats, who recently purchased the Mount Theatre, this city, have leased the house to Felber and Shea, New York, who open it as a vaudeville house. —The Mole Circuit Co., lessee of the Lyceum Theatre, has relinquished its lease of the Family Theatre and that house is on the market. —M. D. Richardson has been appointed press representative of the Colonial Theatre.

ROCHESTER.—LYCEUM: Madame Sherry repeated its former success Feb. 20-22. The Mechanisms, with Kitty Gordon in the title-

role, drew well 20-2. Nellie McCoy in the supporting cast won instant favor by her clever work. Get-Rich-Quick Wallingford 7-9 pleased. —BAKER: Gay New York amused large houses 20-22. The Light Eternal, presented by a competent cast, 20-2. —COOK'S: The Queens of the Folies Bergere offered an amusing burlesque and drew well 20-2. The Darlings of Paris 4-6. —CORINTHIAN: The Passing Parade presented a two-act burlesque, featuring James Howland, 20-2.

WATERTOWN.—HIGH SCHOOL AUDITORIUM: Bruce K. Wainman, of Montreal Grand Opera co., and Rae Potter in concert 7; local press speaks of Mr. Wainman as an artist of unusual promise and exceptional voice control. —ORPHEUM: Barborha-James Stock co. in repertoire; business fair. —ITEM: Lyric undergoing repairs to increase seating capacity. DON HOLBROOK.

OHIO. CLEVELAND.

Pomander Walk Here for First Visit—Blanche Bates Well Received.

Pomander Walk at the Colonial this week made its first appearance in Cleveland, charmed the audience and proved worthy in every way. It has had large audiences throughout the week. The co. gave interpretations of the roles that cannot be praised too highly. Dorothy Parker, the author's daughter, is one of the co. The Red Rose 4-9.

Avery Hopwood's Nobody's Widow returned to the Opera House, and with Blanche Bates still in the stellar role. It is received by good houses. Vaughan Glaser's production of St. Elmo returned to the Lyceum, with Martin Alson in the stellar role. Old Homestead 4-9.

Florence Modena and co. are making good in a playlet called The Reform at the Prospect Theatre. Other bills are very clever.

At the Empire will be seen the Bowery Burlesquers, giving two burlesques, one a travesty of Madame X. Both are good and lively and pleased the house. Little Frelich was seen in her comedy work. The Morin Sisters were very good in their song and dance work.

The Cleveland has Vaughan Glaser and his co. in The Making of Bobby Burnet. This is its first time in Cleveland. The play is very interesting and the co. give a good production. Prisoner of Zenda 4-9.

C. Johnson, treasurer of the Empire Theatre, has returned to his office after several weeks' illness. Everybody is indeed glad to see old Clay back on the job. Carl J. Mayer, who has been long associated with Messrs. Drew and Campbell, managers of the Star Theatre, has resigned to go with Wallace and Harbach. —GEORGE DOWNS.

TOLEDO.

Trixie Friganza Always a Welcome Visitor—Julian Eltinge Popular Here.

Trixie Friganza in The Sweetest Girl in Paris was a welcome visitor at the Valentine Feb. 17. Violet MacMillan and Grace King contributed much to the gaiety of the occasion, as did William Edmunds and Cathryn Howe Palmer. Blanche Bates in her latest success, Nobody's Widow, appeared 21 and delighted very good business. Julian Eltinge followed 23-25, drawing capacity houses. This co. was billed for 23 but owing to delay on the road occasioned by a severe storm they did not arrive until Friday. An extra performance was given Sunday evening to a packed house. Office 666 arrived 20-2; excellent co. and highly appreciated by good houses. The Gamblers 4-4; with Orme Calders, Charles Stevenson and Jane Cowl won

well deserved applause. Louisiana Lou 13, Excuse Me 20, Francis Wilson 23 and Nazimova Apr.

It Happened in Potsdam, with Al. H. Wilson, was the attraction at the Lyceum 18-24, and was given a royal welcome. The Newlyweds and Their Baby came 25-28 and proved a good drawlax card. The White Squaw 20-2. Mrs. Wicks of the Cabbage Patch 3-5, and Mother 7-10.

At the American the Holden Stock co. offered St. Elmo 18-24 and scored one of the biggest hits of the stock season. Thelma was put on 20-2 and pleased good business all week. Sign of the Four 4-6.

At R. F. Keith's the headline attraction is Dr. Pauline, who presents a clever hypnotic act. The most popular act on this week's bill is the Big City Four, a quartette of real singers. They are attracting great audiences.

Bert Baker, comedian of the Ben Ton Burlesquers, at the Empire, in the musical frivolity entitled Here, There and Everywhere, is receiving a royal welcome from his many Toledo friends, after his four years' absence—from burlesque. —JANE CURTIS.

URBANA.—CLIFFORD: Over Night Feb. 27; good house; well-pleased. Forest Young, Francis Gillen, Ernest Anderson, J. D. Pendleton, William Collington, Florence Coventry, Mable Risley, Lulu Konari, Etta Bryant, and Margaret Williams all came in for a share of praise. —LYRIC: The Loretta Trio 20-29; good specialties and drew well. —ITEMS: When the Adams' co. played Springfield I showed Stanford Wilson a newspaper in which he gave me twenty-three years ago. —Forest Young of Over Night, was entertained by relatives while here. He was visited by his mother, Mrs. T. C. Young, of Forest, O., and this was the first time the mother had seen the son on the boards. —George Martin, an old-timer, came from Springfield to visit Ernest Anderson, of Over Night. —Malin Brett closed with the Over Night and went back to New York to resume his work as scenic artist. —W. A. Butler, electrician with the same co., closed and went to Detroit. He was succeeded by Stanley Francis, from another of the Brady cos. —Carle Jenkins, Donald Clark, Fred Harvey, and Rod Lockard have prepared an act for the road called The Everetts, in illusions and magic. —Harold Kitter and Grant Tremblay of the Winfred St. Clair Stock co., have been visiting Miss Ned and Miss Burton. —WILLIAM H. MCGOWN.

KANSASVILLE.—WELLER: Richard Carle (himself) in Jumping Jupiter Feb. 22 failed to put it over to the satisfaction of the house. Al. G. Field and his Greater Minstrels played to capacity 23; this organization is more popular than ever before with Kansasville people. John Healy and Bert Swor starred as funmakers, and Al. himself gave a pleasing monologue without make-up. May Irwin 27 canceled. The Country Boy 2; good co.; fair business. Over Night 4; good co. and business. —H. H. Dwyer in The Smart Set 6; good performance; good house. —ORPHEUM: Massimo and Massimo, Italian musicians, headliners, and four other acts 20-2; good business. —ITEMS: W. S. Canning has been notified that he will be transferred from the management of the Weller to the Troy house, at Troy, N. Y. This is a merited promotion, but Kansasville theatregoers are reluctant to part with Mr. Canning. —Walter K. Varney, cashier of the Weller, spent part of the week in Columbus, where he enjoyed several theatrical attractions. —A number of Kansasville people will see Margaret Anglin in Green Stockings, at the Hartman, Columbus. —W. S. Canning, manager of the Weller, has returned from a brief Eastern trip. Theatregoers are looking forward with pleasure to the appearance of The Borina Maid the latter part of March. It is rumored that the Weller will be devoted to motion pictures during the summer season. —LAURA B. FOR.

EAST LIVERPOOL.—CERAMIC: Eika Minstrels (local) Feb. 14 pleased capacity. May Irwin in She Knows Better Now 19 pleased fair business; Miss Irwin delightful as ever. Margaret Anglin in Green Stockings 28 delighted

WANTED
STOCK PEOPLE
Also SCENIC ARTIST
Opening Date, April 8th

Write to J. SYDNEY MACY, care of DARC & WOLFORD, No. 1402 Broadway, New York

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

STAGE Director—Sketch Bureau. Professional Coach, all branches. Acts written around special talent; rehearsal studio; opening secured. Singers and clever people always in demand. Hallett, Exchange Building, 145 W. 45th.

EMOTIONAL actresses to star in a great European success performed over 3,000 times by Sarah Bernhardt; must furnish some capital to exploit play; other equally successful plays on hand. Address Great Opportunity, Minnola.

FOR SALE—New, black, wavy toupes, cost \$50; sell \$15. Particulars address L. H. Hunt, Geneva, Ohio.

I WANT a character comedian of the fat and uncouth type for stock; one bill a week; six nights and two matinees; salary: \$50 to \$90; also straight character man of the Frank Burbeck type; salary the same; season of 13 weeks, beginning April 1. Any one having a dozen papier mache rocks, all sizes; three-foliate borders (autumn); one ground, cloth brown (good order); six wood wings (autumn), and good waterfall; can find a purchaser if price is right. Address Stock Manager, care Minnola office.

MAN with dramatic ability invites offers. Henry Guesner, 3009 McNair, St. Louis, Mo.

OUR LIST of desirable furnished rooms and suites in any part of city you desire to locate in is free to you; save time, trouble and expense; call or write; no charge. City and Resort Realty, Times Building.

STUDIOUS young man, experienced, wants engagement, stock or production, in or near New York. Ability best judged when tested. Address H. G., care DRAMATIC MIRROR.

TRUNK WANTED—Taylor or other good make; state price. Taylor, DRAMATIC MIRROR.

WANT—Serious minded young man, of good appearance and character, for stock company. Fine opportunity. Address Clifton Mallory, Minnola Lyceum Bureau, Eastable Building, Syracuse, N. Y.

good business. Sarah Padden in The Third Degree 20; excellent, to fair business; star's work very fine. —ITEMS: Gus Sun was the guest of Manager Herroon, of the American, one day last week. —L. J. Herroon, of the American, was in attendance at the vaudeville managers' convention held recently in Wheeling. —Doc Allison,



12 Stories of 'Solid Comfort in the Heart of N. Y.'
SOLICITING THE PROFESSIONAL PATRONAGE

The Management, at the suggestion of its many theatrical patrons, and realizing that in New York City the Profession will welcome a first-class hotel devoted to their needs, has decided to make the Hotel York the New York rendezvous and real home.

Making Special Rates and Inducements

HOTEL YORK (STRICTLY FIREPROOF)

CORNER 36th STREET AND 7th AVENUE

One short block to Broadway, and within ten minutes' walk of 30 leading theatres

JAY G. WILBRAHAM

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE MOST Particular People on Earth are Stage People. And the most Successful Stage

Shoes  SHOES, daily, are weekly and yearly

DO YOU REALIZE that the Fashion Decisions of Stagnant set the styles for all classes of society? YOUR judgment is respected. O-G Shoes are respected. O-G originality is respected. Yet IT ALL COMES back to YOU PEOPLE, the ladies and gentlemen of "the profession of all professions." YOU DECIDE the styles—we (O-G) simply provide them. The fact that we do it so successfully is a matter of great pride with us.

EVERY TIME YOU PLAY CHICAGO come in (or 'phone for our "best sales-person") and see if we're still setting the pace on both STYLE and MONEY'S WORTH! (You'll find we ARE—always and forever.) O'CONNOR & G. WOMEN: 23 E. Madison GOLDEN and 205 S. State Street. MEN: 6 So. Clark and 205 S. State (1st floor.) (All 'phones, Harrison 6408. Get it down.)

WHEN YOU REACH TOLEDO DO YOUR SHOPPING AT

The Thompson-Hudson Co.

NEAREST TO THE THEATRES AND LEADING HOTELS Everything ready to wear for men and women. Gloves, dress accessories, millinery, draps and toilet goods.

Summit St., at the Corner of Adams

Back Bay, Boston

Completely furnished suites, one, two or three rooms, kitchenette, private bath, hot water, telephone, suitable for long or short stay in city. ELIOT HALL, 24 Denmark Street, near Boston Opera House. Rent \$4. to \$8. weekly. Apply on premises or by mail to W. T. TUPPER, 738 Old South Bldg., Boston, Mass.

Matilda Scott-Paine

145 W. 45th ST., N. Y. CITY

Musical and Dramatic Agency

SCENERY

All kinds of new and second-hand sets always in stock. Bala or hire. Property and carpenter shop. 15,000 feet of light and clean storage room. H. P. KNIGHT, 140th St. and Mott Ave., N. Y. C. (30 minutes from Theatrical District.) Mott Ave. Station, Bronx Subway. Phone 1631 Melrose.

STENOGRAPHY TYPEWRITING MIMOGRAPHING

Theatrical Copying a Specialty Best Work—Lowest Rate J. B. NASH, 1908 B'way (cor. 87th St.), N. Y.

MS. PERFECTLY TYPEWRITTEN Known for clear, quick, and accurate work. Rates lowest in N. Y. MISS LOTTA BUELBERG 45 West 34th St.

PLAYS For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO., 343 So. Dearborn St., CHICAGO, ILL.

of the Howland and Clifford forces, visited friends here last week.—O. A. Smith, owner of Rock Springs Park, is spending the Winter in Arizona.

YOUNGSTOWN.—GRAND: Gay New York Feb. 22-24; fair co. Cecil Lyon and Florence Holbrook in Bright Eyes 27; large audience, but not up to expectations. Yiddish Theatre in The Golden Wedding 28; good co. and house.—PRINCESS: A Jolly Widow 26-28; good business.

WOOSTER.—OPERA HOUSE: The Marie Stock co., with specialties by the McOvys, week of Feb. 19; big houses and fine entertainment.

TICKETS

There is But One Best—Those Made by

WELDON, WILLIAMS & LICK

Feri Smith, Ark., Minneapolis, Minn. San Francisco, Cal.

Plays: The Minister's Son, The Princess of Patches, Helio, Bill, The Man of Her Choice, Her Own Defense, Ishmael, and On the Frontier. TIPPIN.—GRAND: Over Night Feb. 16 to good business and well pleased audience. The Keres Sisters Stock co. opened a week's engagement 19, presenting Silver Threads Among the Gold to capacity business; good co. and best of satisfaction.

HAMILTON.—SMITH'S: Very creditable performances of Thelma and Camille were given by the Lewis-Oliver Players Feb. 26-28.—TREM: The hundredth performance of the Lewis-Oliver Players was reached Feb. 30, when dainty souvenirs were given.

CONHOCTON.—SIXTH STREET THEATRE: Polly of the Circus, with George Olin, Feb. 16; good business. Captain of Plymouth 22 (local); S. R. O. Richard Carle in Jumpin' Juniter 27 pleased capacity; advance prices.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER: Harry Bulmer in The Filtrine Princess Feb. 18; well received; fair business. William Faversham and Julia Olin in The Faust 19; splendid offering; two crowded houses. Bailer and Austin in The Top of the World 20-24; poor business. Knisel Quartette 22; enthusiastically received and well attended.

MUSKOGEE.—HINTON OPERA HOUSE: Over Night Feb. 21; very good co.; good business.

M'ALESTER.—RUBBY: Over Night Feb. 20 pleased. Russian Dancers 29 pleased.

VINITA.—GRAND: May Stewart, in Ingomar, the Barbarian, 1 deserved better business.

OREGON.

PORTLAND.—HILIG: Robert B. Mantel Feb. 19-24; Julius Caesar, Hamlet, Merchant of Venice, Richelieu, King Lear, Othello; played to overflowing houses at all performances; his acting and productions have never been equaled before in Portland in Shakespeare plays. Get-Rich-Quick Wallingford 25-28 pleased; big business. The Portland Ad Club was in charge evening of 25 and many new stunts and additions were introduced, which were greatly appreciated by an overflowing house. Harold Bauer 25; his piano renditions simply carried away the large enthusiastic audience of music lovers.—BAKER: Paid in Full week 18 pleased good business. Mutt and Jeff week 25, playing to S. R. O.—ORPHEUM: Ida Fuller in a very spectacular terpsichorean production, and is drawing big business.

PENNSYLVANIA.

PITTSBURGH.

Business Continues Good, Considering the Time of Year—Robert Warwick Appreciated.

PITTSBURGH, March 5.—The Lenten season has affected the attendance at the first-class theatres, nevertheless they are doing a fairly good business, and in the circumstances there is really no reason to complain. The Alvin's attraction the current week is The Never Home, opening last night before a large audience, and Pandemonia 25-28 pleased. The Kismet was an entertaining operetta, prettily staged, and the cast was formed of capable players. Robert Warwick not only knows how to act, but possesses a rich baritone voice, and his role of Guido Rolini was therefore most admirable. Oscar Schwarzs was much in the foreground as Paul Von Gervaise and distinguished himself by his cleverness. Carrie Reynolds, Rose Rott, and Lynn Graham were all pleasing in their respective parts and Eva Davenport created much humor as Kate Fritter. Madame Nagelova in The Marionettes is the hit at the Nixon, and the coming week's announcement is Anna Held in Mlle. Innocence. Get-Rich-Quick Wallingford pleased. It was acted by a splendid co. and substantially stamped. As Wallingford, Hale Hamilton fulfilled requirements, and Frances Rine old libretto. H. Boyd, Horace James, George K. Haney, El Jinks, and Russell Plumes merit special mention for commendable work.

The Origin is the play presented at the Duquesne by the Harry Davis Stock co. and Duquesne is underlining. The Three of Us was delightfully acted the past week and Mary Hall did especially well.

The Locomotive has Hummie Blair in The Test, and next week The Homecoming. In Old Kentucky seemed to be still popular and was played by an adequate co.

Maelyn Arbuckle in a one-act play, The Reform Candidate, is the headliner of the vaudeville bill at the Grand this week.

The Ducklings is the bill at Harry Williams's Academy and The Merry Whirl is that at the Gaiety.

Jack "A. Reed, manager of The Kiss Waltz co. and who was at one time manager of the Duquesne Theatre here, removed many of his former acquaintances during his stay last week.

SCRANTON.—LYCEUM: The Cat and the Fiddle Feb. 14, with matinee; an excellent co. to good business; deserved a packed house. U. T. O. 16, 17, with matinee; co. and business excellent. All the parts were well sustained. The singing was heartily enjoyed. Charles Frohman's new play, Frothing Mr. Peasbloss, with Gertrude Millott as the star, had its premiere 22-23 to a large and delighted audience. Miss Millott as Josephine Quarendon was charming, and carried the audience by storm; certain parts were elaborate, and the staging was all that could be desired. The play moved as smoothly as though the co. had been playing it for months. If enthusiastic applause is a criterion, then the play scored a very decided success here. Trilby Frisana in The Sweetest Girl in Paris 24, with matinee. One of the best musicals of the season to excellent business. Miss Frisana was easily the life of the play, and became an instant favorite. Catherine Howe Palmer, Violet MacMillan, Maurice Briere, and Williams Edmonds were excellent and merit special mention. The singing and evolutions of the chorus was far above the average, and the

FOR SALE Theatre Lease

and franchises (NOT Burlesque) in a very prosperous city, in the Middle West, of nearly 500,000 population. Seating capacity over 2,000. Large stage. Has been a gold mine. \$20,000 cash takes it. Reason for selling, poor health. If you have not the cash as above, do not answer.

Address I. X. L., THEATRE LEASE, DRAMATIC MIRROR, 145 West 45th St., New York.

SKETCHES VAUDEVILLE ACTS

Send for Pamphlet The finest collection of REAL PLAYABLE AND PROFESSIONAL work ever put together. NOT a lot of cheap material written to be sold to AMATEURS. Gettel, Koecher & James, 1403 Broadway, N.Y.

GLADYS FAIRBANKS

Playing a Fat Woman and a Thin Woman with THE GREYHOUND

scenery and staging were fine. John Drew in A Single Man 20, a strong co., delighted a capacity house. Although Mr. Drew has not been here in a number of years, he has not been forgotten, as was attested by the warm welcome he received, as did also Miss Holand. Finafore 27. The way De Wolf Hopper and his all-star cast sang the opera was a revelation to the capacity audience in every respect. Mr. Hopper made a star part of Dick Deadeau, and brought the laughs as only Mr. Hopper can. Miss von Bostel, who was billed to sing the part of Josephine, left the co. at Wilkes-Barre, Pa. without notice. Mrs. Joseph Dunfee, of Syracuse, N. Y., a concert singer, was speedily engaged, and with one day's preparation sang the part here and scored a brilliant success. She was accompanied by several excellent soloists, as were also Richard Temple, G. J. MacFarlane, Arthur Aldridge, Eugene Cowles, and Violet Gillett. The chorus was the best ever heard here, especially the male portion, and the scenery was fine.—POLI: My Lady's Fans headed the bill week of 26 and scored. Bruce and Darnay, Mrs. Gene Hughes and co., Bill Brothers, Herbert and Brenda, and other good acts to excellent houses.—NEW ACADEMY: An excellent bill week 26, with Princess Bleta and Harry Chiam, Harry Finerty, Davis and Merrill Ward Brothers, and Adeline Sims in splendid houses.—COLUMBIA: The Star Show Girls in Florence's Birthday Party and Helen's Fate 26-27; good business. John T. Baker, Harry Harrigan, and Louis Loran scored hits. The Three Wholes and Carmelo's Life Pome merit mention.

WHEATPORT.—WHITE'S NEW THEATRE: Trials Frisana in The Sweetest Girl in Paris Feb. 21; most brilliant and successful of the season; excellent performance; large, satisfied audience. Miss Frisana, Miss Palmer and a large, well balanced co. played many encores. Broadway Gallery Girls 26 pleased a good-sized audience. In Search of a Widow and Two Happy Tramps opened and closed the performances. The girls consisted of Emma O'Neal, Milton and Delman, the Danes, Wonders, and Brown and Bragg. The Third Degree 28 pleased good house; excellent co.; play well staged. Miss Padden was easily the star, and received much well-deserved applause. Six Perkins 2; good business. The Fading Music 3 (local talent) pleased good house. The Cherry Blossoms 4; excellent performance; large house; best burlesque show of the season. Two burlesques, What Happened to McQuirk and Widow McCarthy's Burden, and an excellent olio, consisting of Lillian Perry and Ethel Hall, Clifford and Rose, Loro and Faria, and Frank Dobson, were presented.—ITEMS: The Millionaire Tramp 5 was canceled by Manager Johnson.—The Little Miss Kut-Up co. was given the 6th and 6th, went in the surprise of Manager Johnson canceled on very short notice, thus leaving these dates open.—Samuel F. Nixon of Philadelphia, was in this vicinity and mentioned the fact that he is going to build a new vaudeville theatre in Canton, O., to cost about \$250,000.—Mr. Moore, the owner of White's New Theatre, visited Manager Johnson last week.—Ethel Hall, of The Cherry Blossoms co., received one of the heartiest receptions ever accorded an actress.

READING.—ACADEMY: Howe's pictures, as usual, drew crowded houses at all performances Feb. 23-24, with matinee. Before two audiences which filled every seat the Penn Whitman, a local social organization, gave their annual production 26-27. This year's effort consisted of a minstrel first-part featuring eighty Ben Ben Boys, and an afterpiece, The Fireman's Picnic, last two seasons presented by George Evans's Honey Boy Minstrels. In every respect the affair savored of professionalism and many favorable comments were made upon the excellence of the production. The entire presentation was arranged by Paul R. Olney, a local business man and himself an old man of considerable prominence. Two good hits were contributed by two of the members and scored. Principal comedy roles were played by W. Harry Brubaker, Claude Glase James G. Fundermacher, Sylvester Royal, Paul Dettre, Harry Johnson, Charles E. Meyer, Arthur Sindel, and Dan Yost. The electrical effects were on an elaborate scale and a "girls' chorus created much amusement. The play was given in Lebanon 29, under the auspices

(Continued on page 22.)

BUSINESS DIRECTORY

DIRECTORY RATES. 15 Cents per space line, single insertion. \$1.75 per line, 15 times. \$3.00 a line, 20 times. \$5.00 a line, 35 times. 14 lines in one book, single column. No double column space will be set.

SCENERY

THE NEW YORK STUDIOS "Scenery of Quality" For Theatres and Halls We Have Never Had a Dissatisfied Customer!! Ask Any Manager. Get our prices on Asbestos Curtains, Stum Carrots and Hardware. Offices, Times Building, 434 St. and Broadway, New York, N. Y.

M. ARMSTRONG & SONS. Albert B. Armstrong, 200 G. Armstrong. Studio 249-251 So. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

THE O. H. STORY SCENIC CO., INC. (Somerville Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies, Asbestos Curtains, etc. 1200 Centre St., Milwaukee, Wis.

P. J. DONIGAN SCENIC STUDIO, 416 South Kedzie Ave., Chicago, Ill. Save money by getting our Prices on Scenery.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Shop, 415-417 E. 54th St., New York. Telephone, 1123 Plaza.

COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Masks, Fashions, Novelties, Tricots, Hooks, etc. Send for Cat. Percy Irving Beauty House, 33 Thatcher Pl., Decatur, Ill.

A KOEHLER & CO., now at 9 E. 22d Street, New York City. Theatrical Costumers. Large stock of historical costumes on hand.

CHICAGO COSTUME WORKS—Importers and manufacturers Theatrical Costumers and make-up. 143 N. Dearborn St., Chicago, Ill. Hubert L. Weber, John L. Weber. Phone Cent. 6335.

HARDWARE

A. W. GERSTNER CO., 624 Eighth Ave., New York, 41st St.—We have the largest stock of theatrical stage hardware and tools in this city.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati—New York City. Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 535 West 20th Street, New York. Theatrical properties and Stage Accessories. Telephone, 790 Graham.

HOTEL CARDS

The Boody House, Toledo, Ohio. Most centrally located to the theatres. Rates, \$2.50 to \$4.00; American Plan. Rates, \$1.00 to \$2.00; European Plan. Hot and cold water in every room. Phone 604 in the city. SHERMAN BOND, Prop.

HOTEL WAYNE, TOLEDO, OHIO. European J. W. McCORMICK, MGR. Modern in every appointment; high-class cab and grill in connection. Rates.—Running water, \$1.00; single; double, \$1.50; with bath, \$1.50; single; double, \$2.00. One block from five theatres.

Hotel Dean. Northeast corner Lake and Clark Sts., CHICAGO, ILL. Within two blocks of four theatres. New management opens to better element of patronage. Highest class heated rooms, \$2.00 and up.

Health European Hotel, Terre Haute, Ind. 7 1/2 blocks from Theatres. European, per up. J. C. KEITH, Proprietor.

NATIONAL PARK HOTEL, VICKSBURG, MISS. Only European hotel in city. Strictly first-class; moderate prices. Ask your friends who have been here.

Hotel Savoy, Seattle, Wash. "13 stories of comfort," concrete, steel & marble. In fashionable shopping district. English grill. Auto bus. \$1. up.

HOTEL REED—CHICAGO 60 Newly Furnished Rooms; Rates to the Front. N. W. Corner Lake and Clark Streets.

M. STEN'S MAKE-UP ABSOLUTELY GUARANTEED

Kindly mention DRAMATIC MIRROR when you write advertisers.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS MAUDE (Charles Frohman): Chicago, Ill. 11-23.
 ALIAS JIMMY VALENTINE (Liebler and Co.): Washington, D. C. 11-16.
 ANGLIN, MARGARET (Louis Nethercole): Streator, Ill. 14.
 ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—Indefinite.
 AT SUNRISE (Darrell H. Lyall): Kansas City, Mo. 10-16. Des Moines, Ia., 17-18.
 BABY MINE (No. 1: Wm. A. Brady, Ltd.): Washington, D. C. 11-16.
 BABY MINE (No. 2: Wm. A. Brady, Ltd.): Lewiston, Me. 14.
 BABY MINE (No. 3: Wm. A. Brady, Ltd.): McKeesport, Pa. 10. Clearfield, 22.
 BARRYMORE, JOHN (Liebler and Co.): Rochester, N. Y. 11-15.
 BATES, BLANCHÉ (David Belasco): Chicago, Ill. 4-19.
 BEN-HUR (Klaw and Erlanger): Philadelphia, Pa., Feb. 5-March 16. London, Eng., April 15—Indefinite.
 BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—Indefinite.
 BLUE BIRD (Liebler and Co.): Philadelphia, Pa. Feb. 26-March 23.
 BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 20—Indefinite.
 BUNTY PULLS THE STRINGS (Ocell De Mille): New York city Oct. 10—Indefinite.
 BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill. Jan. 15—Indefinite.
 BUNTY PULLS THE STRINGS (Wm. A. Brady): Buffalo, N. Y. 11-16.
 BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—Indefinite.
 BURKE, BILLIE (Charles Frohman): Louisville, Ky. 11-13. Lima, O. 14. Columbus 15. 16. Pittsburgh, Pa. 18-23.
 CARTER, MRS. LESLIE (John Cort): Vancouver, Can. 12. 13. Bellingham, Wash. 14. Everett 15. Tacoma 16. Seattle 18-24.
 CHORUS LADY (Arthur Arisworth): Walla Walla, Wash. 18. The Dalles, Ore. 14. Hood River 16. Astoria 16.
 CHORUS LADY: Hanover, Pa. 19.
 CLARKE, DELLA (J. F. Sullivan): Bryan, Tex. 13. Mexia 14. Waco 15. Ft. Worth 16. Waxahatchie 18. Corsican 19. Tyler 20. Marshall 21. Sulphur Springs 22. Greenville 23. Dallas 25. Sherman 26.
 CLARKE, HARRY CORSON AND MARGARET DALE OWEN: Suva, Fiji Islands, April 5. Auckland New Zealand, 9. Sydney, Australia, 12—Indefinite.
 COMMON LAW (A. H. Woods): Washington, D. C. 11-16.
 COMMUTERS, THE (Henry B. Harris): Jersey City, N. J. 11-16. Brooklyn, N. Y. 18-23.
 CONCERT, THE (David Belasco): Brooklyn, N. Y. 11-15. Baltimore, Md. 18-23.
 COUNTRY, CATHARINE (Stair and Havlin): Grinnell, Ia. 13. Des Moines 14. 15. Boone 16. Omaha, Neb. 17-20. St. Joseph, Mo. 21-23.
 COUNTRY BOY (Co. A: Henry B. Harris): Boston, Mass. Jan. 8—Indefinite.
 COUNTRY BOY (Co. B: Henry B. Harris): Longmont, Ind. 13. Ft. Wayne 14. Peru 15. Huntington 16.
 COUNTRY BOY (Co. C: Henry B. Harris): Wheeling, W. Va. 13. 14. Weston 15. Fairmont 16.
 CRANE, WILLIAM H. (Joseph Brooks): Boston, Mass. 11-23.
 CROSMAN, HENRIETTA (Maurice Campbell): New Orleans, La. 11-16. San Antonio, Tex. 17-23.
 DEER, PURPLE (Liebler and Co.): Boston, Mass. Feb. 26-March 23.
 DRAMA PLAYERS (Donald Robertson): Chicago, Ill. Feb. 5-April 13.
 DREW, JOHN (Charles Frohman): Birmingham, Ala. 18. Montgomery 19. Pensacola, Fla. 15. Mobile 16. New Orleans, La. 17-23.
 EARLEST WAY (David Belasco): Kansas City, Mo. 11-16. Dubuque, Ia. 21.
 EDSON, ROBERT (Samuel Wallach): Springfield, Mass. 18.
 ELLIOTT, GERTRUDE (Charles Frohman): New York city Feb. 17—Indefinite.
 EVERYBODY (Harris): New York city Feb. 19-March 23.
 EVERYWOMAN (Western: Henry W. Savage): Atlanta, Ga. 11-14. Chattanooga, Tenn. 15. 16. Indianapolis, Ind. 18-23.
 EXCUSE ME (Eastern: Henry W. Savage): Springfield, O. 13. Dayton 14. Anderson, Ind. 15. Muncie 16. Indianapolis 18-20. Louisville, Ky. 21-23.
 EXCUSE ME (Southern: Henry W. Savage): Jackson, Mich. 13. Flint 14. Bay City 15. Saginaw 16. Port Huron 17. Ann Arbor 18. Adrian 19. Toledo, O. 20. Tiffin 21. Lima 22. Newark 23.
 EXCUSE ME (Western: Henry W. Savage): San Francisco, Cal. 9-16. Marysville 17. Chico 18. Red Bluff 19. Medford, Ore. 20. Grants Pass 21. Eugene 22. Seaside 23.
 FARMER, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass. Feb. 12-March 23.
 FERGUSON, ELAIN (Henry B. Harris): Chicago, Ill. March 17—Indefinite.
 FISK, MRS. (Harrison Gray Fiske): New York city Feb. 26—Indefinite.
 FISHBONE, HENRY (J. Percy Burton): Ft. Worth, Tex. 13. Dallas 14. 15. Waco 16. Austin 18. San Antonio 19. 20. Houston 21. Galveston 22. Beaumont 23.
 FORTUNE HUNTER (Cohan and Harris): Richmond, Va. 13. 14. Staunton 15. Charleston, W. Va. 16. Huntington 18. Portsmouth, O. 19. Knoxville 20. Cambridge 21. Oshkosh, Wis. 22. Philadelphia 23.
 FORTUNE HUNTER (Cohan and Harris): Watertown, Conn. 18. 19.
 FORTUNE HUNTER (Cohan and Harris): Terre Haute, Ind. 13. 14. Indianapolis 15. 16. GAMBLERS, THE (Original: Authors' Production Co.): Newark, N. J. 11-16. Brooklyn, N. Y. 18-23.
 GAMBLERS, THE (Eastern: Authors' Production Co.): Piquette, O. 13. Upper Sandusky 14. Lima 15. Anderson 16. Defiance, O. 18. Van Wert 19. Bellefontaine 20. Wapakoneta 21. Maumee 22. Sidney 23.
 GAMBLERS, THE (Southern: Authors' Production Co.): Prospect, Ill. 13. Sterling 14. Chicago, Ia. 15. Dubuque 16. Rock Island 17. Muscatine, Ia. 18. Ottumwa 19. Oskaloosa 20. Iowa City 21. Cedar Rapids 22. Marshalltown 23. Sioux City 24.
 GAMBLERS, THE (Western: Authors' Production Co.): Lincoln, Neb. 12. 13. Omaha 14-16. Kansas City, Mo. 17-23.
 GARDEN OF ALIAT (Liebler and Co.): New York city Oct. 21—Indefinite.

GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Springfield, Mass. 11-12. Worcester 14-15. Fall River 16. New Bedford 19. Newport, R. I. 20. Brockton, Mass. 21. Lowell 22. 23.
 GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Buffalo, N. Y. 11-16. Brooklyn 18-23.
 GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): No. Yakima, Wash. 13. Walla Walla 14. Spokane 15-17. Missoula, Mont. 18. Butte 19. Great Falls 20. Helena 21. Billings 22.
 GIRL FROM RECTOR'S (F. O. Crossman): Seattle, Wash. 10-16. Everett 17. Bellingham 18. New Westminster, Can. 19. Nanaimo 20. Victoria 21. Vancouver 22. 23.
 GIRL FROM RECTOR'S (Western: (Max Plohn): Birmingham, Ala. 11-16. Baltimore, Md. 18-23.
 GIRL IN THE TAXI (A. H. Woods): Akron, O. 11-15. Youngstown 14. 16.
 GOOSE GIRL (Baker and Castle): Milwaukee, Wis. 10-16. Racine 24.
 GRAHAM, OSCAR: Comanche, Okla. 13.
 GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 29—Indefinite.
 HILLARD, ROBERT (Klaw and Erlanger): Detroit, Mich. 11-16.
 HODGE, WILLIAM T. (Liebler and Co.): San Antonio, Tex. 15-17.
 HORNIMAN, A. E. F. REPERTORY: Montreal, Can. Feb. 12-March 23.
 HUMAN HEARTS (Lee Delmore): Murphysboro, Tenn. 13. Shelbyville 14. Pittsburg 15. Athens 19. Lenoir City 20. Big Stone Gap, Va. 22. Bluefield, W. Va. 25. Staunton, Va. 26.
 ILLINGTON, MARGARET (Edw. J. Bowes): Chicago, Ill. Feb. 11—Indefinite.
 IN OLD KENTUCKY (A. W. Dingwall): Baltimore, Md. 11-16. Philadelphia, Pa. 18-23.
 IRWIN, MAY (Hilfeldt and Anhalt): Hammond, Ind. 17.
 KISMET (Harrison Gray Fiske): New York city Dec. 25—Indefinite.
 LIGHT, ETERNAL (Milton Rice): Cleveland, O. 11-16. Youngstown 18-20. Akron 21-23.
 LION AND THE MOUSE (Northern: United Play Co.): Wahpeton, N. Dak. 13. Pergus Falls, Minn. 14. Detroit 15. Stanley 16. St. Cloud 17. Willmar 18. Montevideo 19. Tracy 21. Wadena 22. Wells 23. Albert Lea 24.
 LION AND THE MOUSE (Southern: United Play Co.): Henderson, N. C. 13. Greensboro 14. Durham 15. Lexington, Va. 18. Charlottesville 19. Hinton, W. Va. 19. Charleston 20. Huntington 21. Ironton, O. 22. Jackson 23. McIntire, Fla. (Henry B. Harris): Albany, Ga. 13. Atlanta 14-16.
 MADAME X (Henry W. Savage): Los Angeles, Cal. 10-16. Bakersfield 18. Hanford 19. Fresno 20. Oakland 21-23.
 MANN, LOUIS (Werba and Lunscher): New York city Jan. 26-March 23.
 MANTELL, ROBERT (Wm. A. Brady): Calgary, Can. 11-15. Winnipeg 18-23.
 MARION, JOHN (Messrs. Shubert): Boston, Mass. Feb. 26-March 23.
 MELVILLE, ROSE (J. E. Sterling): St. Paul, Minn. 18-23. Minneapolis 18-23.
 MILLER, HENRY: New York city March 11—Indefinite.
 MILLION, THE (Henry W. Savage): Brooklyn, N. Y. 11-16. New York city 18-23.
 MISSOURI GIRL (Eastern: M. H. Norton): Portland, Ind. 13. Hartford City 16. Tipton 19. Kokomo 20. Longmont 21. Arzac 22.
 MISSOURI GIRL (Western: Norton and Ritt): American Fork, U. 14. Lehi 15. Mercur 16. 17. Richfield 19. Elsinore 20. Salina 21. Maui 22. Springfield 23.
 MOTHER (Wm. A. Brady): Grand Rapids, Mich. 10-13.
 NAZIMOVA, MME. (Charles Frohman): Cleveland, O. 11-16. Cincinnati 17-23.
 OFFICER 666 (Cohan and Harris): New York city Jan. 25—Indefinite.
 OFFICER 666 (Cohan and Harris): Chicago, Ill. March 8—Indefinite.
 O'HARA, FISK (Robt. E. Irwin): St. Louis, Mo. 10-16.
 OLD HOMESTEAD (Frank Thompson): Pittsburgh, Pa. 11-16. Cincinnati, O. 18-23.
 OLIVER TWIST (Liebler and Co.): New York city Feb. 28—Indefinite.
 ORLENEFF, PAUL: New York city March 14—Indefinite.
 OVER NIGHT (Wm. A. Brady): Philadelphia, Pa. Feb. 26—Indefinite.
 OVER NIGHT (Wm. A. Brady): Omaha, Neb. 12. 13.
 OVER NIGHT (Wm. A. Brady): Fairmont, W. Va. 15. Wheeling 16.
 PAID IN FULL (Wagenhals and Kemper): Baker City, Ore. 13. Weiser, Ida. 14. Boise 15. Pocatello 16. Lonsa, U. 18. Oron 20. Salt Lake City 21-23.
 PAID IN FULL (O. S. Primrose): Belleville, Ill. 17. Duquoin 18. Benton 19. Carbondale 20. Mt. Vernon 21. Flora 22. Fairfield 23. Collinsville 24.
 PAIR OF COUNTRY KIDS (O. Jay Smith's): Springfield, Tenn. 15. Clarksville 14. Paris 15. Murray, Ky. 16.
 PARRERS-BY (Charles Frohman): Minneapolis, Minn. 10-16. St. Paul 17-23.
 PAYTON, CORSE: Trenton, N. J. 11-16.
 POLLY OF THE CIRCUS (Fred Reichelt): Yano, Minn. 13. Jackson 14. Meridian 15. Hattiesburg 16. Gulfport 18. Biloxi 19. Mobile 20. Montgomery 21. Anniston 22. Birmingham 23.
 POMANDER WALK (Liebler and Co.): Pittsburgh, Pa. 11-16.
 POWER, TYRONE (Jos. M. Gaites): Indianapolis, Ind. 11-13. Springfield, O. 14. Dayton 15. 16. Columbus 18-20. Terre Haute, Ind. 23.
 POYNTER, BEULAH (H. J. Jackson): Syracuse, N. Y. 11-15. Rochester 14-16. Buffalo 18-23.
 READY MONEY (H. H. Frasco): Milwaukee, Wis. 10-16.
 REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Washington, D. C. 11-16. Scranton, Pa. 20. 21.
 ROBSON, MAY (L. S. Sire): Riverside, Cal. 13. Santa Ana 14. San Diego 15. 16. Pomona 18. Pasadena 19. Ocean Park 20. Santa Barbara 21. 22. Bakersfield 23. 24.
 ROMANCE OF THE UNDERWORLD (Myron B. Rice): Trenton, N. J. 20.
 RORALIND AT RED GATE (Gashell and MacVitty): West Liberty, Ia. 13. Muscatine 14. Mt. Pleasant 15. Ft. Madison 16. Moline, Ill. 17. Galena 18. Morris 19. Sterling 20. Rochelle 21. De Kalb 22. Sycamore 23. Joliet 24.
 ROSARY (Gaskell and MacVitty): Mt. Pleasant, Mich. 13. Ithaca 14. St. Johns 15. Owosso

ROBERTO MATHILDE DESHON

Presenting his own playlet,
THE SPANISH MUSIC MASTER
 Direction LOUIS WESLEY

**Crescent Stock
Brooklyn**

Address MIRROR Office, New York.

MARGUERITE SKIRVIN

WITH

Henry W. Savage's **EXCUSE ME CO.**

Address care DRAMATIC MIRROR.

Madge Tyrone

ENGAGED

Edna May Spooner Stock Co.

De Kalb Theatre, Brooklyn

Address care DRAMATIC MIRROR.

ISABEL DAINTRY

WITH

Gus Hill's **MUTT AND JEFF CO.**

Address care DRAMATIC MIRROR.

THURLOW WHITE

LEADING MAN

Hathaway Theatre

Brockton, Mass.

SEDLEY BROWN

DRAMATIC DIRECTOR

ENGAGED

Have you a good play?
 Write to the title finder.

Do you want a good title?
 1415 Catalina Street, Los Angeles.

Leila E. Davis

Management A. H. WOODS

W. OLATHE MILLER

CHARACTERS

Invites Offers—Stock or Production

254 West 38th Street

HENRY HICKS

ENGAGED

PERCY G WILLIAMS' GOTHAM STOCK CO

GOTHAM THEATRE, BROOKLYN

Address care DRAMATIC MIRROR.

GEORGE ALISON

LEADING MAN

CRESCENT THEATRE,
 BROOKLYN, N. Y.

Kindly mention DRAMATIC MIRROR when you write advertisers.

16. St. Charles 17. Belding 18. Greenville 20. Grand Lodge 21. Hastings 22. Charlotte 23. HOBART (No. 2). Rowland and Clifford: Chicago, Ill., 10-23. Dec. 24-27. HOBART (Rowland and Clifford): Schenectady, N. Y., 12-13. Albany 14-19. Saratoga 18. Glens Falls 19. Bennington, Vt., 20. Amsterdam, N. Y., 21. Johnstown 22. Gloversville 23. ROUND-UP (Kiew and Ritzler): Lafayette, Ind., 13-14. Ft. Wayne 15. Grand Rapids, Mich., 17-19. E. Saginaw 20. St. Jackson 22. 23.

ST. ELMO (Vaughan Glaser): Buffalo, N. Y., 11-16. Rochester 18-20. Syracuse 21-23.

SERVANT IN THE HOUSE (Gashell and MacVitt): Monroe, Wis., 13. Prospect, Ill., 14. Dixon 16. Rockford 18. Aurora 17. Macomb 18. Jacksonville 19. Canton 20. Peoria 21-23. Pekin 24.

SEVEN DAYS (Wagenhals and Kemper): Jersey City, N. J., 11-13.

SIMONE (Lieber and Co.): New York city Jan. 10—Indefinite.

SIN PERKINS (C. Jay Smith): E. Palestine, O., 14. Lisbon 15. Beaver Falls, Pa., 16. SOUTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Louisville, Ky., 14-16. St. Louis, Mo., 18-22.

SQUAW MAN (Clarence Bennett): Hollister, Cal., 13. Palo Alto 14. Santa Rosa 15. Petaluma 16. Vallejo 17. Auburn 18. Reno, Nev., 19. Goldfield 20. Yuma, Ariz., 22. Phoenix 23. STALL, ROSE (Henry B. Harris): Philadelphia, Pa., 11-22.

STAMPEDE (A. G. Delamater): St. Catharines, Can., 18.

STARR, FRANCES (David Belasco): Philadelphia, Pa., 11-23.

ST. MURIN (Winthrop Ames): Chicago, Ill., 11-23.

TALKER, THE (Harry B. Harris): New York city Jan. 8—Indefinite.

TEST, THE (Hart and Nicolai): Cincinnati, O., 10-16. Columbus 18-20. Dayton 21-23.

THELMA (Smith and Sherman): Muscatine, Ia., 13. Davenport 14. Clinton 15. Waterloo 16.

THIEF (Western: H. Q. Emery): Fairbury, Neb., 14.

THIRD DEGREE (Southern: United Play Co.): Norfolk, Va., 11-19. Atlanta, Ga., 18-23.

THIRD DEGREE (Western: United Play Co.): Belle Plaine, Ia., 13. Brooklyn 14. Grinnell 15. Des Moines 16. Cedar Rapids 17. Anamosa 18. Tama 19. Traer 20. Greene 21. Osceola 22. Waterloo 23. Dubuque 24.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Chicago, Ill., 3-30.

TRAVELING SALESMAN (Henry B. Harris): Philadelphia, Pa., 11-16.

TRAVELING SALESMAN (Western: A. S. Stern): Bellefontaine, O., 13.

TRUTH WAGON (Oliver Morosco): New York city Feb. 26—Indefinite.

UNCLE TOM'S CABIN (Eastern: Wm. Kibbel): Pittsfield, Mass., 13. Syracuse, N. Y., 14-16. Rochester 18-20. Niagara Falls 21. Hamilton, Can., 22. London 23. Port Huron, Mich., 24. UNCLE TOM'S CABIN (Western: Kibbel and Martin): Goshop, Can., 13. Harris 14. Berlin 15. Orlinda 16. Brantford 17. Lindsay 18. Port Hope 20. Picton 22. Niagara 23. Kingston 25. VIRGINIAN, THE (J. H. Palmer): Memphis, Tenn., 10-16. Nashville 18-23.

WALKER, LEWIS: New York city March 11—Indefinite.

WALL, HELEN (Henry B. Harris): Chicago, Ill., 3-15.

WARFIELD, DAVID (David Belasco): New York city Oct. 1—Indefinite.

WARNER, H. B. (Lieber and Co.): Chicago, Ill., 3-15.

WHITE SQUAW (J. F. Sullivan): Columbus, O., 11-13. Dayton 14-18.

WHITEWIDE WALKER: New York city March 11—Indefinite.

WILSON, AL. H. (Sidney R. Ellis): Cedar Rapids, Ia., 14. Eau Claire, Wis., 22.

WILSON, FRANCIS (Charles Frohman): Elmira, N. Y., 13. Utica 14. Syracuse 15. 16. Ithaca 18. Rochester 19. 20. Dunkirk 21. Erie, Pa., 22. Toledo, O., 23.

WINNINGER, FRANK (Fairbury, Ill., 13. Pontiac 14. Streator 15-17.

WITH EDGED TOOLS (Henry A. Beck): Port Arthur, Can., 13. Toronto 18-23.

WOMAN, THE (David Belasco): New York city Sept. 10—Indefinite.

WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 26—Indefinite.

ALCARE (Belasco and Mayer): San Francisco, Cal., Indefinite.

BEASCO AND STONE (Belasco and Stone): Los Angeles, Cal., Indefinite.

BENNET, J. MOY: Cobalt, Can., Indefinite.

BERON, THURLOW: St. Paul, Minn., Feb. 5—Indefinite.

BIJOU (Geo. A. Haley): Woonsocket, R. I., Indefinite.

BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—Indefinite.

BISHOP, FRANK (H. W. Bishop): Oakland, Cal., Indefinite.

BLANEY-SPONER: Philadelphia, Pa., Sept. 18—Indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal., Indefinite.

CLARKE: Chicago, Ill., Sept. 4—Indefinite.

COLUMBIA: Ottawa, Can., Feb. 12—Indefinite.

COLUMBIA: Erie, Pa., Dec. 4—Indefinite.

COLUMBIA PLAYERS (Metzger and Berger): Washington, D. C., March 18—Indefinite.

CRAIG (John Craig): Boston, Mass., Sept. 1—Indefinite.

CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.

CRESCENT: White Plains, N. Y., Indefinite.

DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—Indefinite.

DORNER PLAYERS: Hasleton, Pa., Jan. 23—Indefinite.

EMPIRE: Holbrook, Mass., Sept. 4—Indefinite.

EMPIRE: Providence, R. I., March 4—Indefinite.

GAGNON-FOLLOCK (Hert C. Gagnon): New Orleans, La., Indefinite.

GARRICK (Hogers and Ritter): Salt Lake City, U. S., Indefinite.

GARRIDE (James I. Garride): Paducah, Ky., Jan. 15—Indefinite.

GAYETY: Hoboken, N. J., Dec. 25—Indefinite.

GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—Indefinite.

GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—Indefinite.

GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—Indefinite.

GLASER, VAUGHAN: Cleveland, O., Jan. 23—March 16.

GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 3—Indefinite.

GREGORY PLAYERS (W. H. Gregory): Johnstown, Pa., Feb. 12—Indefinite.

HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.

HAYWARD, GRACE (Geo. M. Gatta): Chicago, Ill., Sept. 4—Indefinite.

HOLDEN: Toledo, O., Dec. 24—Indefinite.

HORNE: New Castle, Pa., Jan. 29—Indefinite.

IMPERIAL (D. E. Russell): St. Louis, Mo., Feb. 24—Indefinite.

IRVING PLACE (Gustav Amberg): New York city—Indefinite.

JUNEAU: Milwaukee, Wis., Indefinite.

KELLARD, RALPH: Syracuse, N. Y., Feb. 26—Indefinite.

LANDO, ALBERT (H. F. Jackson): Fitchburg, Mass., Dec. 28—Indefinite.

LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C., Indefinite.

LEWIS-OLIVER: Hamilton, O., Dec. 24—Indefinite.

LITTLE THEATRE (Winthrop Ames): New York city March 12—Indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—Indefinite.

LYCEUM (Louis Phillips): Brooklyn, N. Y., Indefinite.

LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.

MAJESTIC: Calgary, Can., Indefinite.

MAJESTIC (N. Appel): Utica, N. Y., Feb. 26—Indefinite.

MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26—Indefinite.

MORISON, LINDRAY: Lynn, Mass., Indefinite.

NATIONAL: Montreal, P. Q., Indefinite.

NORTH BROTHERS (Scott North): Topeka, Kan., Sept. 4—Indefinite.

NORTH BROTHERS: Muskogee, Okla., March 4—Indefinite.

OPERA HOUSE: Paterson, N. J., Indefinite.

ORPHEUM (J. M. Allison): Cincinnati, O., Sept. 15—Indefinite.

ORPHEUM PLAYERS (Grant Lafayette): Philadelphia, Pa., Indefinite.

OUR LOWELL, Mass., Indefinite.

PARTY GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—Indefinite.

PAYTON, CORRAE (Corrae Payton): Brooklyn, N. Y., Aug. 28—Indefinite.

PAYTON, CORRAE (Corrae Payton): Newark, N. J., Oct. 9—Indefinite.

PERMANENT PLAYERS: Winnipeg, Can., Indefinite.

PERUCHI-GYPSYENS: Montgomery, Ala., Nov. 9—Indefinite.

PRINCERS (Elbert and Getchell): Des Moines, Ia., Aug. 27—Indefinite.

PRINGLE, DELLA: Boise City, Ida., Indefinite.

PROCTOR (Fred Thompson): Elizabeth, N. J., Indefinite.

PROSPECT (Frank Gerston): New York city—Indefinite.

REDMOND, ED. (Redmond and Blum): San Jose, Cal., Indefinite.

RICHMOND (W. Watson): Stapleton, S. I., Indefinite.

RICHMOND: Troy, N. Y., Jan. 26—Indefinite.

SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—Indefinite.

SOUTHERN (Harry Stubbs): Columbus, O., Sept. 23—Indefinite.

SPOONER, OCEIL (Blaney-Sponer Co.): New York city Aug. 5—Indefinite.

SPOONER, EDNA MAY (I. Frohman): New York city, Indefinite.

STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y., Indefinite.

STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 3—Indefinite.

THOMPSON-WOODS (Monte Thompson): Brooklyn, N. Y., Indefinite.

VALE (Thomas Vale): Jersey City, N. J., Dec. 26—Indefinite.

VANE MYRTLE: San Diego, Cal., Jan. 18—Indefinite.

WINNINGER BROTHERS: Milwaukee, Wis., Indefinite.

WOLFE, J. A. Wolfe: Wichita, Kan., Sept. 11—Indefinite.

WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—Indefinite.

YE PLATFOUR: Bellingham, Wash., Indefinite.

TRAVELING STOCK COMPANIES.

AUSKINGS (Clarence Auskings): Great Falls, Mont., 10-16. Miles City 18-23.

BELGARD, RADIE (Lottie E. Smith): Rome, N. Y., 11-16.

BRASSY, JACK (Jas. D. Frodlove): Fulton, Mo., 11-16. Colfax, Ill., 18-24.

BROWN, KERR (J. T. Macaulay): Lancaster, Pa., 11-16.

CARLETON SISTERS (Verner and Montgomery): Spartanburg, S. C., 11-16. Durham, N. C., 18-23.

CHASE-LISTER (Glenne F. Chase): Great Falls, Mont., 10-16. Roundup 18-23.

CHAUNCEY-KIFFER (Fred Chauncey): Gloversville, N. Y., 11-16. Glens Falls 18-23.

CHICAGO (Chas. H. Roarkam): Middletown, N. Y., 11-16. Dover, N. J., 18-23.

COLONIAL (Cortland Hopkins): Harrington, N. S., 11-13. Clark Harbor 14-16. Shelbourne 18-20. Lockport 21-23.

CORNELL-PRICE PLAYERS (W. E. Cornell): Hastings, Mich., 11-16. South Haven 18-23.

EARLE (J. A. Earle): Dubois, Pa., 11-16.

GORMAN-FORD (Harry Gorman): Quannah, Tex., 12-18.

GRAY, HELEN (N. Appel): Dover, N. H., 11-16.

HILLMAN'S IDEAL (Frank Manning): Poik, Neb., 11-13. Palmer 14-16.

HOOVER (Grover Hoover): Paris, Ill., 11-16.

KEYES (Chester A. Keyes): Lima, O., 11-16.

LYNN (Jack Lynn): No. Attleboro, Mass., 11-16. Danielson, Conn., 18-23.

MANHATTAN: Fond du Lac, Wis., 18-24.

MAHER, PHIL: Hanover, Pa., 12-16.

MAKES, MAY A. BELL: Hamilton, Can., 11-16. Brantford 18-23.

PICKERTS, FOUR (Willie Pickert): Deland, Fla., 11-13. Palatka 14-16.

TEMPER (J. L. Temper): Scottsdale, Pa., 11-16.

WINNINGER BROTHERS: Taylorville, Ill., 11-16.

OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Newark, N. J., 11-16.

AROUND THE CLOCK (Gus Hill): Milwaukee, Wis., 10-16. Chicago, Ill., 17-23.

AROUND THE WORLD (Messrs. Shubert): New York city Sept. 3—Indefinite.

BARON TRECK (F. C. Whitner): New York city March 11—Indefinite.

BEAUTY SPOT: Adrian, Mich., 13. Big Rapids 14-16.

BERNARD, SAM (Messrs. Shubert): New York city 11-16.

BLACK PATTY (H. Voelckel): Washington, D. C., 10-16. Newark, N. J., 18-23.

BOHEMIAN GIRL (Messrs. Aborn): Butler, Pa., 16. Alliance, O., 10.

BOHEMIAN GIRL (Messrs. Aborn): Salt Lake City, U., 10-13.

Leah Winslow
Leading Woman
CRESCENT THEATRE, **BROOKLYN, N. Y.**
Address care DRAMATIC MIRROR.

A. S. BYRON
COMEDIAN
THE WILTON LACHAYE PLAYERS
MRS. FISCHE
UNDER HARRISON GREY FISKE'S DIRECTION
12 West Forty-fifth Street, New York

WEDGWOOD NOWELL
MESSALA in BEN-HUR
Forrest Theatre Philadelphia, Pa.
EDWIN H. CURTIS
STAGE DIRECTOR

Alice Butler
THE BLUE BIRD
Management of Lickler & Co.
AMY AMES
Address Agents, or Care Dramatic Mirror
AITKEN, SPOTTISWOODE
Care Lickler, 20th and Indiana Ave., Philadelphia
BECK, JOHN
Mart. Cohen and Harris. Fortune Hunter Co.
BRADLEY, LEONORA
Engaged. Management Vaughn Glass.
CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman.

HAMILTON, HARRY K.
Management S. E. Harbo.
HOLLOWAY, J. FRED.
Management Lickler and Co.
McGRATH, CHARLES A.
Permanent address, Actor's Bldg.
MULDENER, LOUISE
At Harry. Characters. Greater Drama. Agency.
STURGIS, GRANVILLE P.
Fargo & Harbo. 17th William St., Newark, N. J.
WARD, CARRIE CLARK
Char. 1619 Octavia St., Los Angeles, Cal.

BRIAN, DONALD (Charles Frohman): Cincinnati, O., 10-16. Detroit, Mich., 18-23.

BUSTER BROWN (Buster Brown Amusement Co.): Camden, N. J., 13. Summit 14. Grandview 15. Charleston 16. Florence 18. Darlington 19. Rockingham, N. C., 20. Laurinburg 21. Lumberton 22. Wilmington 23.

CARLE, RICHARD (Frame and Laderer): Stratford, Conn., 13. Woodstock 14. St. Thomas 15. London 16. Galt 18. Peterburg 19. Ottawa 20. 21. Brockville 18. Kingston 20.

CARTY, JONAS (Central): M. St. Norton: Hicksville, O., 14. Napoleon 16. Bowling Green 19. Findlay 20. Macomb 21. Carey 22. Tiffin 23.

CARTY JONES (Coast): Norton and Andrews: Beebe Dam, Wis., 16. Fond du Lac 17.

CARTY JONES (Eastern): M. H. Norton: Alliance, O., 13. Amsterdam 14. Ballonville 15. Irondale 16. Minerva 18. Wellsville W. Va., 19. Sistersville 21. Cairo 22. Pennsylvania 23.

CARTY JONES (Special): Harry La Mack: Orlinda, Ill., 12. West Union 14. McComb 16. Harrisburg 19. Johnson City 21. Belleville 24.

CARTY JONES (Western): Norton and Springfield: Greeley, Neb., 15. Borwell 14. Ord 15. Scotia 16. Central City 18. Stromsburg 19. Osceola 20. Shelby 21. David City 22. Seward 23.

CAT AND THE FIDDLE (Chas. A. Sellen): Loudonville, O., 13. Mansfield 15. Ryerus 18. Norwalk 19. Loraine 19. Tiffin 19. Kanton 20. Piqua 21. Greenville 22. Lima 23.

CHICAGO GRAND OPERA (Andrews Dinnel): Washington, D. C., 26.

CHOCOLATE SOLDIER (F. C. Whitner): Boston, Mass., 4-16. Dover, N. H., 10.

CHOCOLATE SOLDIER (F. C. Whitner): Superior, Wis., 13. Eau Claire 14. Winona, Minn., 15.

STILL CARRYING THE SPEAR
Funny how some people still "carry the spear" in some little way, when in other things they are right so in front. There are even a few left paying real money for the services of "carrying" a heavy old-fashioned wood trunk, when they could save on weight and on time the service by buying a BAL—the lightest, strongest and most convenient theatrical trunk on earth. Quicker, isn't it?
Send for Catalogue M
WILLIAM BAL, Inc.,
1578 Broadway, New York

MEYER'S Blending Powder 25c.
Best and cheapest.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Announcement

I can place one hundred of the best people in the profession for Summer and Winter Stock Companies. Please write full particulars, also for appointment.

—ADDRESS—

EDWARD RENTON :: Putnam Building, New York City

HERE, RALPH (Jos. M. Gaites): Chicago, Ill., 11-30.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city 11-16. Philadelphia, Pa., 18-April 6.
JANIS, ELSIE (Charles Dillingham): San Antonio, Tex., 13-14. El Paso 16.
JUVENILE BOSTONIANS (B. E. Lang): La Crosse, Wis., 13. Rochester, Minn., 14. Red Wing 15. Northfield 16. Albert Lea 17. Owatonna 18. Monticello 19. St. Cloud 20. Alexander 22. Fargo 23. N. Dak., 23.
KISS WALTZ (Messrs. Shubert): Albany, N. Y., 12-13. Brooklyn, N. Y., 18-23.
KOLB AND DILL: San Francisco, Cal., March 17—Indefinite.
LAMBAUD OPERA: Memphis, Tenn., 11-16.
LARKINS, JOHN (B. Voelkel): Columbus, O., 14-16.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—Indefinite.
LEFT GROOM DO IT (Lester Bratton): Peoria, Ill., 10-12. Springfield 14-16. Terre Haute, Ind., 17-20. Ft. Wayne 21-23.
LEWIS, DAVE (Bowland and Clifford): Richmond, Va., 11-16. Norfolk 18-23.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—Indefinite.
LITTLE MISS FIX-IT (Werba and Loescher): Eugene, Ore., 13. Chico, Cal., 14. Red Bluff 15. Marysville 16. Sacramento 18. 19. Stockton 20. Fresno 21. Bakersfield 22. San Bernardino 23.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—Indefinite.
LOUISIANA LOU (Harry Askin): Toledo, O., 13. Defiance 14. Angola, Ind., 15. Ooshum 16. Benton Harbor, Mich., 17. Huntington, Ind., 18. Elwood 19. Frankfort 20. Indianapolis 21. St. Aurora, Ill., 22. Princeton 23.
MADONALD, CHRISTIE (Werba and Loescher): St. Louis, Mo., 10-23.
McFADDEN'S FLATS (Chas. E. Barton): Rochester, N. Y., 11-18.
MADAME SHERRY (Special): Woods, France and Lederer): Baltimore, Md., 11-18. Newark, N. J., 18-23.
MADAME SHERRY (Co. A: Woods, France and Lederer): Denver, Colo., 11-17. Greeley 18. Cheyenne, Wyo., 19. Ft. Collins, Colo., 20. Boulder 21. Colorado Springs 23. Pueblo 23.
MADAME SHERRY (Co. B: Woods, France and Lederer): Salt Lake City, 12. Brantford 14. Hamilton 15. 16. St. Catharines 18. Lockport, N. Y., 19. Newark 20. Fulton 21. Watertown 22.
MADAME SHERRY (Co. C: Woods, France and Lederer): Greenville, S. C., 12. Meadville 14. Fredonia, N. Y., 15. Jamestown 16. Emporium, Pa., 18. Danville 19. Oondersport 20. Galeton 21. Wellsville, N. Y., 22. Olean 23.
MADAME SHERRY (Co. D: Woods, France and Lederer): Columbia, Pa., 18. Lebanon 19. Camden, N. J., 19-23.
MERRY MARY (Baker Amusement Co.): Bay City, Mich., 11-17. Flint 18-20. Lansing 21-23.
METROPOLITAN GRAND OPERA: New York city Nov. 15—Indefinite.
MISS NOMODY FROM STARLAND (Mort H. Sager): Boise, Idaho, 12-20. 21.
MONTGOMERY AND STONE (Charles Dillingham): Baltimore, Md., 11-16.
MUTT AND JEFF (Co. A: Gus Hill): Indianapolis, Ind., 11-16. Chicago, Ill., 18-20.
MUTT AND JEFF (Co. B: Gus Hill): Victoria, Can., 12. Vancouver 14. Westminster 15. Hillsbury, Wash., 16.
MUTT AND JEFF (Co. C: Gus Hill): Lima, O., 14. Aurora, Ill., 18. Streator 19.
MUTT AND JEFF (Co. D: Gus Hill): Canton, O., 18. Akron 14-16. Pittsburgh, Pa., 18-23.
MY FRIEND FROM DIXIE (Palmer and Kellogg): Washington, D. C., 11-16.
NEVER HOMES (Law Fields): Cleveland, O., 11-16.
NEWLYWEDS AND THEIR BABY (Eastern: Lederer-Britton): Louisville, Ky., 10-16. Indianapolis, Ind., 12-23.
NEWLYWEDS AND THEIR BABY (Western: Lederer-Britton): San Francisco, Cal., 10-16. San Jose 17. Woodland 18. Sacramento 19. Red Bluff 20. Medford, Ore., 22. Eugene 23.
PINAFORN (Messrs. Shubert): Grand Rapids, Mich., 14. Columbus, O., 19.
PINK LADY (Klaw and Erlanger): Brooklyn, N. Y., 4-18.
PINK LADY (Klaw and Erlanger): Chicago, Ill., Feb. 18—Indefinite.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—Indefinite.
POWERS, JAMES T.: Providence, R. I., 11-13.
PRINCE OF THE NIGHT (Mort Slinger): Tacoma, Wash., 18. Victoria, Can., 14. Vancouver 15. 16. Bellingham, Wash., 17.
QUAKER GIRL (Henry B. Harris): New York city Oct. 22—Indefinite.
RENO, ELANCH (Frederic McKee): Williamsport, Pa., 18. Elmira, N. Y., 14. Ithaca, 15. Binghamton 16. Albany 19. Amsterdam 20. Schenectady 21. Utica 22. Auburn 23.
ROSE OF PANAMA (Chicago, Ill., Feb. 12—Indefinite.
ROSE MAID (Werba and Loescher): Boston, Mass., 4-15.
SCHEFF, FRITZ (Messrs. Shubert): Kansas City, Mo., 11-16. Louisville, Ky., 19. 20. Frankfort 21. Columbus, O., 22. 23.
SCHOOL DAYS (Stair and Havlin): Toledo, O., 10-16. Dayton 18-20. Columbus 21-23.
SHEPPARD OPERA (Joseph Sheehan): Pine Bluff, Ark., 16.
STONEY, GEORGE (Frank Whitbeck): Omaha, Neb., 10-15. St. Joseph, Mo., 14. 15. Atchison, Kan., 17. Ft. Scott 18. Joplin, Mo., 19. Springfield 20. Poplar Bluff 21. Cairo, Ill., 22. Paducah, Ky., 23. Evansville, Ind., 24.
SMART SET (Charles E. Barton): Altoona, Pa., 15.
SMART SET (Charles E. Barton): Portsmouth, O., 18.

SPRING MAID (Werba and Loescher): Milwaukee, Wis., 10-17. Racine 18. Beloit 19. Freeport, Ill., 20. Rockford 21. Aurora 22. Joliet 23.
SPRING MAID (Southern: Werba and Loescher): Winston-Salem, N. C., 13. Greensboro 14. Roanoke, Va., 15. Bluefield, W. Va., 16. Charleston 18. 19. Huntington 20. Parkersburg 21. Marietta, O., 22. Saneville 23.
SUNNY SOUTH (J. C. Rockwell): Marine City, Mich., 13. Mt. Clemens 14. Milan 15. Tecumseh 16. Morenci 18. Oak Harbor, O., 19. Chgo. 20. Shelby 21. Ashland 22. Massillon 23.
SUNNAT, VALENTA (Lee Harrison): Detroit, Mich., 11-16.
SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, March 4—Indefinite.
SYLVA, MARGUERITA (A. H. Woods): Boston, Mass., 11-23.
THREE TWINS (Philip H. Niven): New Decker, Ala., 18. Columbia, Tenn., 14. Nashville 15. 16.
TOP O' THE WORLD (Bailey and Fitzgerald): Denver, Colo., 10-16.
TRENTINI, EMMA (Oscar Hammerstein): Philadelphia, Pa., 5-30.
VAN, BILLY (Stair and Havlin): New Orleans, La., 10-12. Birmingham, Ala., 18-23.
VIRGINIA OPERA (G. Amberg): New York city Feb. 26-March 16.
WARD AND VORNE (Stair and Havlin): Atlanta, Ga., 11-16. Richmond, Va., 18-23.
WEBER AND FIELDS JUBILEE: New York city Feb. 8—Indefinite.
WEDDING TRIP (Messrs. Shubert): Toronto, Can., 11-16. Brooklyn, N. Y., 18-23.
WINTER GARDEN REVUE (Messrs. Shubert): New York city Sept. 27—Indefinite.

MINISTERS.

DOCKSTADER'S LEW: Baltimore, Md., 11-15.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 18—Indefinite.
FIELD, AL. G. (Wenck): Kan., 13. Wichita 14. Arkansas City 15. Independence 16. Joplin, Mo., 17. Springfield 18. Vinita, Okla., 19. Parsons, Kan., 20. Coffeyville 21. Bartlesville, Okla., 22. Oklahoma City 23. 24.
GEORGIA THROUDBURS (Wm. O. McCabe): Green, Kan., 10-12. Marysville 14. Clifton 15. Greenleaf 16. Barnes 18. Blue Rapids 19. Marysville 20. Home 21. Washington 22. Osha 23. Hanover 24.

CIRCUSES.

BARNUM AND BAILEY: New York city March 23-April 20.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Boston, Mass., 11-16. Albany, N. Y., 18-20. Schenectady 21-23.
AMERICANS (E. D. Miner): Philadelphia, Pa., 11-19. Wilkes-Barre 18-23.
BHEMAN SHOW (Jack Singer): St. Louis, Mo., 10-16. Louisville, Ky., 17-23.
BELLERS OF THE BOULEVARD (Fred McAllen): Brooklyn, N. Y., 11-16. Newark, N. J., 18-23.
BEN WELCH (Jack Singer): Schenectady, N. Y., 11-15. Albany 14-16.
BIG BANNER (Gallagher and Shean): Brooklyn, N. Y., 11-16. New York city 18-23.
BIG GAIETY (W. A. Miller): Chicago, Ill., 10-16. Detroit, Mich., 17-23.
BIG REVIEW (Henry F. Dixon): Pittsburgh, Pa., 11-16. Johnstown 18. Altoona 19. Harrisburg 20. Reading 21. Allentown 22. Chester 23.
BOHEMIANS (Al. Lebin): Philadelphia, Pa., 10-16. Jersey City, N. J., 18-23.
BON TONS (Jesse Burns): Milwaukee, Wis., 10-16. Minneapolis, Minn., 17-23.
BOWERY (Hurtle and Seamon): Chicago, Ill., 10-16. Milwaukee, Wis., 17-23.
BROADWAY GAIETY (Henry Shapiro): Baltimore, Md., 11-16. Philadelphia, Pa., 18-23.
CENTURY GIRLS (Merrie Wainstock): Newark, N. J., 11-16. New York city 18-20.
CHERRY BLOSSOMS (Max Armstrong): Washington, D. C., 11-16. Baltimore, Md., 18-23.
COLLEEN GIRLS (Chas. Foreman): Washington, D. C., 11-16. Pittsburgh, Pa., 18-23.
COLUMBIA (Frank Logan): Pittsburgh, Pa., 11-16. Cleveland, O., 18-23.
CORY CORNER GIRLS (Louis Watson): Minneapolis, Minn., 10-16. St. Paul 17-23.
CRACKERJACKS (Bob Manchester): Minneapolis, Minn., 10-16. Omaha, Neb., 17-23.
DAFFYDIL (Sam Rice): Kansas City, Mo., 11-16. St. Louis 17-23.
DARLINGS OF PARIS (Chas. Taylor): Buffalo, N. Y., 11-16. Detroit, Mich., 17-23.
DREAMLAND (Dave Marlon): Omaha, Neb., 10-16. St. Joseph, Mo., 20-23.
DUCKINGS (Frank Calder): Harrisburg, Pa., 18. Reading 14. Allentown 15. Chester 16. Washington, D. C., 18-23.
FOLLIES OF THE DAY (Barney Gers): Jersey City, N. J., 11-16. Boston, Mass., 12-23.
GAY WIDOWS (Louis J. Oberer): Cleveland, O., 11-16. Pittsburgh, Pa., 18-23.
GINGER GIRLS (Hurtle and Seamon): Cincinnati, O., 10-16. Chicago, Ill., 17-23.
GIRLS FROM HAPPYLAND (Hurtle and Seamon): Boston, Mass., 11-16. New York city 18-23.
GIRLS FROM MISSOURI (Louis Talbot): Wilkes-Barre, Pa., 11-16. Scranton 18-23.
GIRLS FROM RENO (James Madison): Boston, Mass., 11-16. Montreal, Can., 18-23.
GOLDEN CROOK (Jas. Fulton): St. Joseph, Mo., 10-13. Kansas City 17-23.
HASTINGS'S BIG SHOW (Harry Hastings): New York city 11-16. Philadelphia, Pa., 18-23.
HIGH SCHOOL GIRLS (Arthur Gorman): Scranton, Pa., 11-16. Newark, N. J., 18-23.
HONEYMOON GIRLS (Al. Rich): Louisville, Ky., 11-16. Cincinnati, O., 17-23.

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER 75c MAILED POSTPAID Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them
THE DRAMATIC MIRROR CO., - 145 West 45th Street, New York

NOW IS THE TIME
Before Leaving the City to Get
[THE NEW DRAMATIC MIRROR]
Date-Book
Seasons 1911-12-13

AND
Directory of Producing Managers,
Agencies (Dramatic and Vaudeville), 1910 Census

PRICE BY MAIL 30 CENTS
Orders Filled Promptly Upon Publication

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 50 cents, will be charged.
A few copies of some previous issues may still be had. Dates furnished upon request.
Address DATE-BOOK DEPT.,
145 West 45th Street, New York

Law Offices
SUMMERS AND MURRAY
Knickerbocker Theatre Bldg., N. Y.
Special Attention Paid to the Theatrical Profession.
Tel. Murray 4188

RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—Indefinite.
BOULDER (C. G. Maynard): Penn Yan, N. Y., 13. 14. Ithaca 16. Utica 18. 19. Watertown 20. 21. Gouverneur 22.
THURSTON, HOWARD (Dudley Meadow): Detroit, Mich., 10-16. Toledo, O., 17-23.

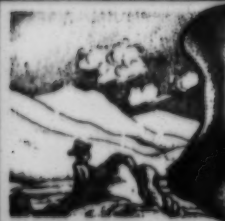
CORRESPONDENCE.
(Continued from page 19.)

of the Lebanon Club. Raymond Hitchcock in the Red Widow 28 to capacity. The Broadway Gaiety Girls (burlesques) to good business 29, with matinee.—ITEMS: Low Room, a local citizen and trans character of note, appeared at the hingedrome 29-5 and was warmly greeted by his many admirers.—Thomas B. Donaham, of the University of Pennsylvania Mask and Wig Club, witnessed the Penn Wheelmen Minstrels and was very favorably impressed.
ALLENTOWN.—LYRIO: The Girls from Missouri drew good business, matinee and night, Feb. 16; the co., headed by Eva Mail, presented the two-act musical skit Models a la Mode and pleased; no olio. A party of bar-stormers attempted to play the Texas Cattle King 17 and no worse performance has been seen here for a long time. Lyman Howe with all new pictures 21, 23; excellent weather 21; fair business, two overdraw houses 22. The Colonial Girls 23: two performances to good business; the burlesque skits The Sons of the Season and The Little Blonde Man was the hit; co. below the average; poor performance. Home, the magician, drew fair house 24. Raymond Hitchcock in the Red Widow drew two overdraw houses 27. The play is snappy and crisp and affords the star ample opportunity to display his peculiar brand of droll humor. In the supporting cast Harry Clark, Bonnyne Bernard, and Apple Pennington deserve mention. The balance of the cast are all capable and the chorus strong. The ballet and marching won much applause. At the end of the second act the star made one of his humorous Hitchcock speeches. Recluse.

MEYER'S PAINT 10c.
Best and cheapest.

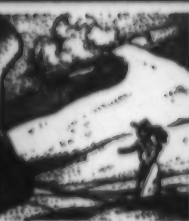
Kindly mention DRAMATIC MIRROR when you write advertisers.

Kindly mention DRAMATIC MIRROR when you write advertisers.



MOTION PICTURES

"SPECTATOR'S" COMMENTS



SCENE FROM "SHAMUS O'BRIEN" (IMP, MARCH 14)



SCENE FROM "JEALOUSY" (RELIANCE, MARCH 23)

"SPECTATOR'S" COMMENTS

A GENTLEMAN connected with the making of motion pictures once remarked to The Spectator that he thought that the picture reviewers took themselves too seriously. The inference from this estimate of picture reviewers would be either that the reviewers are not entitled to be taken seriously, that they are in reality something of a joke, or that they are wrong in believing that they can have any useful function to perform in the work they have undertaken. One of these views presupposes that all reviewers are incompetent, collectively and singly. The other view assumes that the motion picture art is not worthy of serious attention. Just which way the picture maker referred to wanted to be understood he did not say. Perhaps he refrained from particularizing merely out of politeness to this writer.

But granting that the first construction is correct, that reviewers have no more sense than they really ought to have and that their criticisms are but weak efforts, far below the possibilities of this line of endeavor, it may nevertheless be argued that they and all others concerned are better off by the reviewers taking themselves and their work seriously than they would be if the reviewers looked on picture reviewing either as a joke or as "bunk." When we can say of a person, no matter how feeble and inadequate his work may be, that he is at least sincere and honest in his endeavors, it goes a long way in excusing his other shortcomings. We can forgive a fool who is honest in his hallucinations, and we can sometimes tolerate an able pretender who laughs at us as he "throws the con" into us, but the good Lord spare us from the obviously ignorant ass who deliberately designs to fool us, and who imagines that we don't even suspect it.

So it is that the poor, misguided slaves who write motion picture reviews, however incompetent they may be (and their general incompetence is cheerfully admitted without further argument), would be wholly intolerable if they did not take themselves seriously and try to be honest. Honesty is their one saving quality, and it is the quality that gives them real value to the motion picture art. For, after all, film reviewers are human and are fairly representative of other humans. They may be erotic types, it is true, born with a desire to find fault and pick flaws, similar in a way to our modern uplift types, who were undoubtedly born with a supreme impulse to regulate all other people, but just the same, the picture reviewers and even the uplifters, while still in the state of unspoiled innocence, are human beings, having the same general wants, desires, and emotions as other human beings. Therefore they are of use to wise motion picture producers who are and ought to be anxious to know how their wares are meeting the desires of the public. They are of use, it may be repeated, when they are honest and take themselves seriously, but of how much use would they be if they were dishonest and insincere? If, for instance, a reviewer, not taking himself or his work seriously,

should give extravagant praise to a picture production that he in his heart believed worthless, having had an eye on the advertising columns, let us say, he would not only be ruining his own reputation as a critic, but he would also be aiding in a swindle on the public and would be deceiving the producer. The last named individual would be the last to find the insincere critic out—of that we may be sure, because it is human nature, as well as ruination, to accept all praise at its pretended value. But even the deluded producer learns the truth in time (sometimes when it is too late) and the critic who does not take himself seriously has lost his best friend and his last dupe.

We may now take up the other horn of the proposition: Is the motion picture art worthy of being taken seriously? On this point it has always been a pleasure to join issue with any one who may take the affirmative side of the question. And it is no more a pleasure

than a duty, for there can be no denying that there are plenty of people in the motion picture art, profession, and industry who are not serious in their aspirations or methods, and who stand in constant need of being shown up and called down. From the writing of the scenario all the way through the long list of people connected with film production and distribution to the man who exhibits the pictures we find those who would rather try to fool a few suckers than to be honest and sincere. The fake scenario teaching school that wheedles money out of impossible aspirants, the scenario writer who steals his ideas, the director who copies what he terms the "tricks" of other directors without really understanding them, the actor who plays without feeling his part, the manufacturer who advertises a rotten film as a masterpiece, the exhibitor who has no appreciation of what he exhibits and merely runs his house as a machine for grinding out nickels and dimes, are all people who cannot justly be charged with taking themselves too seriously or even seriously at all. The Spectator, for one, feels rather complimented when he is told that he takes himself too seriously.

Motion pictures continue to make gratifying progress in attracting the serious attention of city dailies in their news and amusement pages. The Hearst papers, each Sunday recently, have carried a page or two of interesting material regarding motion picture subjects. The Pittsburgh Leader has a page every Sunday devoted to this department of amusements, including a prize review contest, just started. The St. Louis Republic has conducted a picture department in its Sunday edition for some time. Other papers in various parts of the country are giving news space to motion picture affairs in a way that indicates an awakening in the newspaper fraternity to the news value of motion picture productions. All the New York papers have treated Kinemacolor offerings in the same manner that they would treat new theatrical productions.

Referring to the press reviews of the latest Kinemacolor production, a motion picture adaptation of Oedipus Rex, played by Italian actors posing in Southern France, it is to be regretted that the offering was so lamentably inferior as a dramatic motion picture. The New York morning papers generally spoke well of it, or at least refrained from criticizing, but the evening papers did not treat it so kindly. The Post pointed out the faulty handling of the scenario, although it did not call it by that name, and it criticized the acting. The Globe, in referring to the work of the players, declared that it was not nearly so good as that of many of the ordinary motion pictures to be seen any day in five and ten cent theatres—an estimation that is unquestionably justified. Kinemacolor with its peculiar novelty of color, even though the shades are seldom true to life, has succeeded in attracting the better class of public attention to a remarkable degree. Somehow it has been considered to be on a higher plane than the common garden varieties of films. With this advantage its promoters have had an exceptional opportunity to establish a superior reputation in a dramatic sense also. But this they have failed to do.



SADIE FRANCIS OSMAN

Charming Little Player Seen in Essanay Films.

Uniformly their dramatic productions up to this time have been of a character that any self-respecting black and white producer would have thrown into the junk heap. Obviously, Kinemacolor stands in need of skilled dramatic direction before attempting anything else of this character, and The Spectator sincerely hopes it will recognize that need, to the end that Kinemacolor may be a real help to the reputation of motion picture drama instead of a detriment.

.....

The ingenious but reprehensible plan of a certain scenario editor, as outlined last week in *This Mirror*, to collect money from innocent scenario writers on the plea of criticising their scripts and teaching them how to write scenarios, offers opportunity for much interesting speculation as to the possibilities of such a scheme. It is quite easy to see that several thousand dollars a year might be drawn in by an unscrupulous editor if permitted to do so by his employer, which, of course, is unthinkable in the case of any well-established film company. But assuming, merely for the sake of discussion, that an editor should be permitted to traffic in his peculiar position in this way, we may figure out his profits something like this: A producing film company may receive in a year about 10,000 scenarios, a certain proportion of which are by new writers who would be peculiarly susceptible to approach along the line adopted by such a scenario editor. To each of these writers the editor could send a booklet or folder telling the advantages of learning how to write scenarios and offering to criticise and teach for a fee. What does the poor dupe do on receiving this proposition? Believing that his picture stories are the best ever and that he has been turned down only because he has had no pull, he proceeds to provide himself with that useful American article and sends money to the editor. He argues, of course, that the editor will favor his scenarios. Of course the editor can't buy all the scenarios thus offered—perhaps none of them, but that fact is not realized by the sucker. He pays \$2 or \$5, or possibly \$50 for a course of lessons, being craftily strung along by the editor. If the editor has a list of 10,000 writers' addresses accumulated in the course of two or three years he should be able to do business with a considerable proportion of them, perhaps half, at an average profit of \$5 each. That would mean \$25,000 easy money every year, for which adequate return might or might not be given. No wonder the prospect seemed alluring.

.....

Instances continue to develop illustrating the peculiar mental idiosyncrasies of the so-called National Board of Censorship, the effect of which is often to destroy the art value of a picture with no apparent compensating benefit either to society or to motion pictures. In view of all of these examples of harmful meddling, there would seem to be justification for the growing belief that the disadvantages of even the limited, unofficial



MARY FULLER (EDISON)
IN THREE NEW
POSES



censorship of the National Board outweighs any favorable advantage they may furnish in the way of a bluff. The most recent example is in connection with a Solax picture called *Falling Leaves*, not yet released. The original story is a touching and effective one, telling of a little girl whose sister was supposed to be dying of consumption. The family doctor gave her up, predicting, according to the old tradition, that her life would pass away with the last falling leaf of Autumn. The innocent and trustful little sister, to circumvent fate, went out at night to tie the leaves fast to the limbs with twine, and, while so doing, as if in answer to her childish faith, a noted doctor who had just discovered a serum that would cure consumption, passed by. He questioned the child, introduced himself to the family, and effected the cure of the patient. Anything dangerous to public morals or to society in this pretty story? Apparently the censors thought so. They insisted on having the end of the story changed to indicate that the patient was discovered not to have had consumption at all, thus robbing the tale of its sole motive. Another suggested change was to make the sickness heart disease, which would be equally ridiculous in the story. With such an abortive ending, with nothing in reality depending on the child's action, the plot becomes mere piffle. The reasons alleged by the censors for this sort of vandalism was that consumption is a dreadful disease and the picture might influence people to become unduly alarmed about supposed cases in their families; also that the picture did not show the latest method of handling tuberculosis cases and might thereby be a bad example, although it nowhere made a pretense of teaching how the disease should really be treated. Whether the censors prevailed or not with their fine-spun theory *The Spectator*, at this writing, does not know. It is to be hoped that they did not, and that the story stands as it was produced. But, however the controversy comes out, the incident illustrates the capacity of censorship intellect. It is *The Spectator's* opinion that if the censors are to be permitted to continue there should be a board created to censor the censorship.

THE SPECTATOR.

POWERS PLAYERS IN NEW MEXICO.

The Powers Motion Picture Company has established its Southwestern company at Las Cruces, New Mexico, having erected a commodious studio at that point. The company, which is in charge of Director John B. O'Brien, has just sent its first picture which, it is said, is very satisfactory. This film includes a round-up with a background of 10,000 head of cattle.

PROMINENT PICTURE MAN ARRESTED.

F. B. Alexander, president of the Alexander Moving Picture Company, a \$1,000,000 moving picture corporation, located in the Columbia Building, Cleveland, O., was arrested March 4 on a warrant sworn to by a

Lakewood grocer, charging misrepresentation in the sale of stock in the company. It was charged that Alexander represented that Mrs. Alexander had recently inherited \$250,000, which was to be used in helping Alexander emulate the big powers in the film world. Alexander denies that he made any such representations. He was released on \$1,000.

"CELL THIRTEEN."

In *Cell Thirteen*, a scene from which is printed on another page, the Great Northern Special Feature Film Company has a tragic drama of clandestine love with the punishment meted out to the destroyer of a home brought about in a vivid manner. The picture is in two reels.

GENERAL OROZCO IN MOTION PICTURE.

General Pascual Orozco, the Mexican general who recently joined the latest revolutionary movement in that country, took the oath of the rebellion in the presence of 1,000 of his troops and a motion picture camera. Just what company secured this scoop is not stated.

FROZEN NORTH IN PICTURES.

Captain F. E. Kleinschmidt, a young German sportsman, has arrived in New York after some months spent in photographing wild animals in Eastern Siberia and Alaska. He brings with him 10,000 feet of moving picture films which he and his companion, L. L. Lane, of San Francisco, made during the trip.

IMP DRAMA "SHAMUS O'BRIEN."

Several private exhibitions of the Imp Films Company's two-reel drama, *Shamus O'Brien*, have been given in the company's projection room at 101st Street, to representative film men of this country, together with others from across the Atlantic, including J. F. Bruchliss, of London, and H. A. Brown, president of the Walturdaw Company of London, two of the most influential men in the British film business. The film has received warm praise from all.



SCENE FROM THE END OF THE TRAIL (Essanay)

A Motion Picture Tragedy of the Far North.



SCENE FROM THE END OF THE TRAIL (Essanay)

Featuring Francis X. Bushman in the Role of "Tahish," the Indian Half-Breed.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"An Admirer," Washington, D. C., writes thus in warm praise of Arthur Johnson, of the Lubin players: "I think more of him as an actor than all the others put together." This reader thinks Gwendoline Pates, of the American Pathe Stock, and Miss Ulrich, of the Essanay, "are the two prettiest" picture actresses.

"Bess M.," Ruth Huff, and "Kate W.," all of Wilkes-Barre, are informed that "who is married to who" cannot be ascertained through *THE MIMOSA*. Other questions about "Jack with the sleepy eyes" and "the fellow with the curly hair," savor of "mash" nonsense and are not proper for young girls to ask. Ethel Elder is with Powers. Rex pictures are taken in and around New York. Vitagraph players are liable to visit Wilkes-Barre any time. They are great travelers.

G. A. Baker, writing from Jersey City, pronounces Vitagraph pictures "by far the most lifelike of any, the acting in Playmates, for example, being splendidly realistic and their Indian Romeo and Juliet being a beautiful study of Indian life before the white man came." This reader thinks Miss Turner and Wallace Reid "deserve great credit for their work" in the latter film, and continues: "The Biograph Company has a very clever player in the actress who portrays the old maid in *The Sunbeam*, and their leading man in *The Eternal Mother* is a very fine actor. I think this company makes a mistake in not giving the names of their players, as it adds greatly to the interest in the pictures to know the names." Nevertheless, the Biograph seems to succeed very well without advertising the identities of players. The public remembers the faces, regardless of the names, and there is a certain mystery that is not without its fascination. It would be different, probably, if all companies concealed their players' names, thus depriving the practice of its novelty. Taken as a whole, it must be admitted that the general policy of giving publicity to identities has added immensely to the interest of the public in motion pictures. It has been an aid to conversation and discussion among picture patrons, which is the most valuable kind of advertising any amusement can have. Question: Arthur Mackley played the father in *The Ranch Girls' Mistake* (Essanay).

Ella Corwin, Greenport, L. I.: Vitagraph never issued any film by the name of *The Boarding House* at Hillsdale, and it is impossible to identify the picture from your description. You might pick out the actress you refer to in some other Vitagraph picture and in that way learn if she is Clara Kimball Young, as you think.

Elizabeth May, Chicago: The part of the actress in *His Mistake* (Lubin) was played by Jean Gale.

Sadie Brooks, New York, would like to have *THE MIMOSA* print the portrait of the leading lady in *Lady Claire* (Thanhouser), and also the portraits of other Thanhouser players. So would *The Spectator*. The portraits have never been printed because they have never been furnished. Question: *Lady Claire* was played by Violet Heming, who has been with the Thanhouser players about seven months.

Philbert Nichol, Philadelphia: In *Hogan's Alley* (Edison), the part of O'Hoolihan was taken by Edward O'Connor; Schmidtberger by Harry Eyttinge.

Marion Moore: Jack Halliday was the leading man in *The Office Favorite* and *The Poor Relation* (Lubin). Jack Standing was last reported with Eclair.

"M. C. V. B.," Buffalo, N. Y., wants printed programmes giving the names of characters and players in each picture. This is a house function, and many motion picture houses, especially in the West, do this very thing with those films for which they have the necessary information. Some film companies sometimes give the casts in the films at the commencement of the pictures, but this isn't much help, because nobody can fix the names and characters in the memory from a hasty reading. If the casts were repeated at the end of the film or announced only at the end the people would be able to make use of the information, because it would then mean something to them. Questions: (1) Marc McDermott played the villain in *The Corsican Brothers* (Edison). He was never with Essanay, so far as known. (2) The picture, *Playmates*, cannot be identified because the name of the maker is not given. Do you mean Vitagraph *Playmates*?

"Mrs. G. N.," New York: The leading man in *'Tis an Ill Wind Blows no Good* (Lubin) was John Halliday. The part of Harry in *His Daughter* (Edison) was played by Robert Connors.

"M. R.," Chicago: The part of the butler in *The Hypnotic Detective* (Selig) was played by George Cox. He appears to be a member of the Selig Eastern company, although we have no late information regarding him.

"Photoplay Philend," Urbana, Ill., writes on a choicest shade of paper that is more beautiful than useful when it comes to making out the finely written contents of the letter. Still, *The Spectator* discovers that "Photoplay Philend" is "an ardent admirer of *THE MIMOSA* and particularly the motion picture news and *Spectator's* Comments." Couldn't afford to miss that part of the

communication, could we? Having deciphered so much with the aid of a magnifying glass, we are in duty bound to proceed. "Photoplay Philend" is a scenario writer who has had a "wee bit" success and who wants to see authors given credit for their work. The wish is natural, commendable and not impossible of attainment. Producers are gradually coming to it. Questions: (1) Mary Pickford is no longer with Majestic. (2) Can't tell where Owen Moore is. (3) Guy Coombs was formerly with Edison and is now with the Kalem in Florida. "Photoplay Philend" likes to see players remain with the companies in whose films they have gained reputations, believing that when they change they lose their hold on the public, because the new directors are not suited to them and do not understand them. "I have watched this in many changes of actors and actresses," continues this reader, "and in all cases they have proven disappointments." The point is well taken and well put, proving that it has paid to apply the magnifying glass to "Photoplay Philend's" letter. Incidentally she conveys the interesting information that she is the author of *Jean Intervenes* (Vitagraph), a film story that is greatly to her credit.

"F. F. F.," Charlotte, N. C.: (1) The Pathe American Company is the only one introducing characters in its peculiar manner at the commencement of each film. (2) The Kalem turning sunburst trademark and the signature at the end is done by what is termed trick photography. An exact description of the process would require a long explanation. (3) Selig's *Cinderella* was photographed in the Selig studios in Chicago.

A. W. Lincoln, of Denver, Colo., writes regarding *At the Point of the Sword* (Edison): "It seems to me that Mr. Hall has used an old theme and developed it in such novel way that the result is a picture of more than ordinary interest." Questions: (1) The outlaw in *At the Point of the Sword* was William Randall. Uncle Billy in *When Memory Calls* (Selig) was George Lynn. Grimes was played by Charles Clary, and the little girl by Baby Lynette Griffin.

Charles E. Krutch, of Knoxville, Tenn., writes with rare comprehension of the photoplay, as follows:

One is impressed with the increasing interest shown by the general public in picture plays. A conversation does not run long among a party of people without the subject arising. Even the casual spectator has learned to enjoy the story and the talent of the actor, and comes out of the theatre discussing the good and bad features of the film. In the near future I expect to see the public looking in the morning's newspaper for the criticism of yesterday's film, just the same as we are now interested in seeing what the critic has to say about last night's entertainment on the stage. This interest will do more to elevate and purify motion pictures than any form or board of censorship.

"L. P. B.," a Washington scenario writer, praises the efforts of *THE MIMOSA* in the direction of better pictures and picture stories, and compliments those manufacturers, Edison among others, who have honestly endeavored to produce worthy work. He is hardly justified, however, in accusing many companies of deliberate plagiarism from copyrighted works. Where such an infringement has occasionally occurred it has usually been from ignorance on the part of the company. Some scenario writer has sent the story in as original, and the company, not having a line on all of the vast multitude of copyrighted stories, has produced it innocently.

Theo. Vlaches, of Philadelphia, says he is a grouchy "batch," but offers "three cheers for the little net mender in *The Mender of Nets* (Biograph). He declares that she "has Maud Adams looking like a cheap imitation," and he wants every reader of *THE MIRROR* to see the picture, which "is a credit to the whole motion picture profession."

"Quia," of Lockport, N. Y., notes the appearance of Ben Cooper in the Melies film *Roped In*, and praises his work with a larist. "This is the first film," says "Quia," "that I have ever seen where the practical use of a rope by a puncher was so strongly brought out. You may remember, if you have seen the film, the easy, backward cast which Cooper used, and also that he only missed once in eight or nine times. What appeared to me the most difficult one was the moving of the hatbox from the top shelf of the store."



SCENE FROM "CELL 13"

Great Northern Special Feature.

OEDIPUS REX DISAPPOINTING.

To a thoughtful spectator who is able to judge from his knowledge and experience of present day picture methods, the presentation of the Greek play, *Oedipus Rex*, in picture form, at the Kinemacolor Theatre arouses in his mind a number of conflicting questions. While one must necessarily admire the dignity with which it is exhibited, aided by the services of a distinguished narrator and general harmony of surroundings, one also is aware of the fact that the picture itself falls quite short of artistic and dramatic presentation from both a technical and an enjoyable point of view. Nor do Mr. Greet's explanatory remarks add much to the pleasure or understanding of the drama, due more, perhaps, to methods adopted than to the substance of the lecture itself. When the dramatic action of a motion picture fails to explain itself with the few titles it may need, it ceases to be a picture worthy of presentation. It would seem that the duty of a lecturer should be to explain the underlying psychology of the drama with whatever remarks may best meet the occasion, and then permit the action of the play to speak for itself uninterrupted by distracting lines of conversation, which, often appearing at the wrong moment, do not lend themselves harmoniously to a "silent drama." In reading passages from this play, Mr. Greet is not only guilty of this mistake, but is prone to read through an explanatory title, a fact which naturally prevents a full assimilation. When one also considers the remarkable work heretofore done in rendering classical subjects or plays into dramatic picture form by many other foreign film manufacturers, not to mention the achievements of our own producers, one is forced by comparison to realize their vast superiority over this Kinemacolor film, from which one would naturally have expected some merit. Especially considering the pretentious manner in which it is produced. It is best described, perhaps, as scenes taken by a camera depicting movements of a theatrical set of players who are far from versed in the demands of motion picture acting, and the performance as a whole would seem to indicate that if this company is intending to put out such dramatic subjects it will be necessary for it, in meeting the demands of the public, to procure the services of artists of a higher standard and to enlist the aid of those versed in the technique of the motion picture in its various branches.

"PUNCH" CARTOONIST FOR EDISON.

The English cartoonist, Harry Furniss, accompanied by Miss Dorothy Furniss, sailed for New York on the *Lusitania* Saturday. He is coming to America to assist in the production of five motion picture subjects for the Edison Company, the pictures being designed to display his skill as a cartoonist. Interviewed in London, Mr. Furniss said that the pictures would be "of an entirely original character and in connection with a new and wonderful invention of Mr. Edison will revolutionize cinematography." Officials of the Edison Company deny knowledge of any "new and wonderful" invention by Mr. Edison in this connection, but confirm the engagement of Mr. Furniss. Mr. Edison has gone South.

VITAGRAPH ACHIEVEMENT IN CANADA.

The Vitagraph Company, according to the *Toronto Sunday World*, is preparing a series of pictures telling the history of Canada from the days of Jacques Cartier to the present day, and as a part of this historical production recently made motion picture records of the new Borden Cabinet at work in the Privy Council Chamber in Ottawa. Scenes were also secured showing the Governor-General and family, including Princess "Pat," the Premier, the Speaker, and other high officials. The pictures were secured under the direction of Hal Reid, of the Vitagraph staff.

LUBIN'S AID TO MEDICAL SCIENCE.

Through the co-operation of S. Lubin the staff of physicians of the Philadelphia Hospital continue to study insane and neurotic patients by having motion picture records made from time to time showing the movements and actions of the patients at different stages of treatment. The doctors and patients go to the Lubin studios on Sunday and no one else is present except the camera operators. The physicians are warm in their praise of this method of study, which has been pursued for the past two years. Mr. Lubin has never made any charge for this service, which has been of such great value to medical science.

LOS ANGELES CENSORS.

The censorship ordinance of Los Angeles has been amended so that the censors are now city officials appointed directly by the Mayor, instead of by civic societies, as formerly. A place and machine will be provided for the censors, and they will then be able to elevate, purge, reform and revolutionize the motion picture output of the world to the full of their bent.

MISSOURI HOUN' SONG ILLUSTRATED.

Champ Clark's favorite song, "They gotta quit kickin' my dang aroun'," has just been illustrated with original comic slides by the Novelty Slide Company of New York.

HOADLEY JOINS GREAT NORTHERN.

C. B. Hoadley, well known as a scenario editor and writer and also as a publicity man, has left the Champion Company and is now connected with the Great Northern Special Feature Film Company.

PERSONALITIES OF PLAYERS.

COLIN CAMPBELL, who is winning praise as producer of some of the best Selig films, was an actor, director and dramatist of distinction before taking up picture work. He is the author of *The Man Who Wins* and of a dramatic version of *Thelma*. He played in *The Heir to the Hurrah*, *Zorah*, *The Music Master*, the *Albert Brown* stock company, and other organizations. He also conducted his own stock company in Chicago and was at one time director of the *College Theatre* stock in the same city.

PEARL WHITE is back from her trip to Bermuda, much improved in health and ready to resume her work for the films.

HENRY CROSBY was the player who performed the part of Washington so admirably in the Thanhouser release of Feb. 20, entitled *Washington in Danger*. It is said that he was engaged especially for the part. He had previously closed his regular season with the *Eva Fay* company and will finish out his season in stock at the Colonial.

LITTLE HILLIS KRAFTHEIMER has been secured by the Essanay Company. She is said to be the "most perfect" child in Chicago. Artists and photographers have raved over her and deluged her with offers to pose for them. She first attracted attention last August when she made her debut at a Congress of All Nations in Chicago, and immediately the critics became enthusiastic over her perfect development and predicted she would grow into the perfection of form of the women of ancient Greece. Hillis is a splendid little actress, with a world of natural talent that is truly remarkable, and the Essanay Company will introduce her to the film-world in a beautiful subject, written especially for her and admirably suited to show her great ability.

SADIE FRANCIS OSMAN, the charming little player whose picture is seen elsewhere in this issue, is the brightest sunbeam at the studio of the Essanay Company. Miss Osman has already greatly distinguished herself in two fine dramatic subjects, *Her Boys*, and *The Hospital Baby*, in which she played the name part. The little lady will also be seen in Essanay's powerful sermon against the present-day usury evil entitled *The Loan Shark*, which is booked for release March 15.

TOM SHARKEY IN A FILM.

Ireland and Israel is the rather odd title given to a coming Champion release for March 20, in which a prize fight between an Irishman and Hebrew, with Tom Sharkey as referee, figures prominently. The picture is very well acted and has unusual novelty.

SALES COMPANY GETS GAUMONT WEEKLY

The Sales Company has made a contract with the Gaumont Company, whereby the Gaumont Weekly will be issued by the Sales Company as its weekly topical release. The first issue is to be March 13.

SALES COMPANY RELEASES.

Monday, March 11, 1912.

(Amer.) *After School*, Dr. 1000
(Camp.) *The Fatal Glass*, Dr. 950
(Imp.) *A Timely Repentance*, Dr. 1000
(Nestor) *The Revelation*, Dr. 1000

Tuesday, March 12, 1912.

(Belair) *Bridge*, Dr.
(Maj.) *The Unwilling Bigamist*, Com.
(Powers) *The Power Behind the Throne*, Dr.
(Rep.) *Two Men*, Dr.
(Than.) *Flying to Fortune*, Dr.

Wednesday, March 13, 1912.

(Amb.) *Thomas Chatterton*, Dr.
(Camp.) *The Editor*, Dr. 950
(Nestor) *The Fighting Chance*, W. Dr.
(Bel.) *The Bulling Passion*, Dr.
(Solax) *The Boarding House Heiress*, Com.

Thursday, March 14, 1912.

(Amer.) *A Bad Investment*, Dr. 1000
(Eclair) *The Kodak Contest*, Com.
(Eclair) *Shriner's Parade at Rochester*, N. Y. Top.
(Imp.) *Shamus O'Brien*, Dr. 1000
(Rez) *Eyes That See Not*, Dr.

Friday, March 15, 1912.

(Blanc) *The Deserter*, Dr.
(Lux) *Bill Has His Own Back*, Com. 495
(Lux) *Arabella Joins the S. P. O. A.*, Com. 440
(Solax) *Falling Leaves*, Dr.
(Than.) *The Poacher*, Dr.

Saturday, March 16, 1912.

(Great N.) *Capriciousness of Love*, Com.
(Imp.) *Daring Feats on a Cavalry Horse*, Top. 400
(Imp.) *Percy Learns to Walk*, Com.
(Nestor) *The Unknown Model*, Com.
(Powers) *Boys' Own*, Dr.
(Bel.) *Belella "At Home"*, Com. Dr.
(Rep.) *The Scar*, Dr.

Sunday, March 17, 1912.

(Eclair) *The World's Champion*, Com.
(Eclair) *Willie's First Cigar*, Com.
(Maj.) *The Better Influence*, Dr.
(Rez) *In Payment Full*, Dr.

GREAT NORTHERN SPECIAL FEATURES.

Feb. 5—*A Victim of the Mormons*.
Feb. 27—*The Nihilist's Conspiracy*.
March 18—*The Call of a Woman*.

MR. ALMOST BUTT MR. ALMOST BUTT MR. ALMOST BUTT



HERE
HE
IS!

The mystery is solved! Mr. Almost Butt is not the name of a film. He is a moving picture camera man—the leading character in a series of excruciatingly funny cartoons which will appear every week in "The Implet" and nowhere else. The series is entitled "The Adventures of Mr. Almost Butt." Each picture will show how close he comes to getting a grand scoop. But there is always a BUT to foil him! Mr. Butt is the brain-child of one of the highest salaried newspaper cartoonists in America. If you are not getting "The Implet" now, send in your name and address and the name of your theatre this very day.

"THE IMPLET," 102 W. 101st Street, New York
Just say: "I want Mr. Butt every week!"

HE
IS
HERE!

Royal Economizer

has saved hundreds of dollars for others—why not for you?

A Few Pertinent Facts About the Royal (Alternating Current)

Occupies floor space 8 x 9 inches. Weighs about 85 pounds. Adjustable for any degree of light. No contact points to burn or arc. Prevents least amount of magnetic leakage. Moisture will not affect it.



APPROVED
BY THE
DEPT. OF
WATER, GAS
AND ELECTRICITY
OF N. Y. CITY

DESIGNED FOR

110 Volt—60 Cycles - Price, \$40.
220 Volt—60 " " " 45.

WE GUARANTEE: No ghost on screen or discolor on projected picture. Light obtained brilliant, very white and steady. A saving of 60 to 80% on electric light bills.

ROYAL ECONOMIZER is insured for one year against mechanical or electrical defects. AGENTS WANTED.

Write for instructive pamphlet

Royal Electric and Engineering Co.
142 FULTON ST. - NEW YORK CITY

THE BIOSCOPE

Representative of all that is
Best in Trade Journalism

SUBSCRIPTION, \$2. SPECIMEN COPY POST FREE

Largest circulation. A brightly
written, practical paper for
the Cinematograph Trade

Offices, 85 Shaftesbury Avenue, London, W.

GAUMONT RELEASES.

Tuesday, March 12, 1912.

(Gaumont) *Calino and His Boarder*, Com.

" *What's in a Name?* Com.

Thursday, March 14, 1912.

Weekly, No. 4, 1912. Topical.

Saturday, March 16, 1912.

" *Maternity*, Dr.

LUBIN FILMS

Released Saturday, March 9th, 1912.

Length about 1,000 feet.

MOTHER LOVE

John Halliday marries Mrs. Buckley, a charming widow, who has a little son. The home is presided over by John's mother, and the new wife does not like the dictation. The woman has words, the mother leaves the house and offers her services at a mission house. One day Edwin, the boy, is decamped away by an Italian organ grinder. John's mother finds the child and restores him to the family.

Released Monday, March 11th, 1912.

Solo Reel.

WIFE'S MA COMES BACK

Robert Todd, an advocate of physical culture, induces his mother-in-law, who has just recovered from an illness to try it. The old lady puts on the gloves, and in the first round Bob thinks he has fallen into a thrashing machine. Mamma feeling that her condition is all right returns home.

Released Monday, March 11th, 1912.

Solo Reel.

TOUGH GUY LEVI

A peddler named Levi working the camps of the Rocky Mountains is held up by Bad Jerry, and relieved of all of his money. To get square he schemes his back as security for a pair of guns and a tough make-up. Then he in turn holds up Bad Jerry, and gets not only all of his own money, but much more that the bad man had taken from others.

Released Wednesday, March 13th, 1912.

Length about 1,000 feet.

HIS WIFE'S MOTHER

Jack Hancock, confidential clerk in a broker's office, has, as is usual, treated his wife's mother pretty badly. His wife and child are on a visit to grandma, when one day the firm gives Hancock \$10,000 to deposit in the bank. Jack gets the stock market fever, and in a plunge loses every dollar. He is on the point of committing suicide, when the grand old dame comes to his relief and hands him the money.

Released Thursday, March 14th, 1912.

Length about 1,000 feet.

THE PRICE OF A SILVER FOX

Frank Wardour has a lover's quarrel with his sweetheart, Grace Thornton, and in a fit of temper joins a hunting party for Northern Canada. Before leaving Grace tells him if he will bring back the skin of a silver fox she will make up. Frank bags the silver fox, but it is stolen by an Indian. In tracking the thief he is overcome by the cold and frost bitten and disfigured he returns, and finds Grace being married to another. With a broken heart he goes back to Canada.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.
Chicago: 205 N. 5th Ave. London: 86 Wardour St. Berlin: 35 Friedrich Str.

THE WORLD'S GREATEST STUDIOS

Paris. ECLAIR Fort Lee
France. ECLAIR CO. N. J.
BRANCHES THROUGHOUT THE EARTH

Reviews of Licensed Films

Lulu's Anarchist (Vita-graph, March 4).—For a highly entertaining and amusing travesty on the gun-chewing and novel-reading stenographer this is as delightful a caricature as one might possibly witness. It is done by Hazel Neeson. In the story she is reading Max Morinsky is an anarchist, and when a quick-change artist comes into the real estate office where she is employed her suspicions are aroused. He and his agent hire the room next door, though the procedure seems a strange one. He hires it, however, and the girl hears strange sounds in the next room and investigates over the transom, where she sees him pass through his various disguises. She calls up her newspaper reporter lover, who arrives with officers in the hope of getting a scoop; but while that honor is denied him, he receives free passes to the show provided he gives the actor a write-up. E. R. Phillips gives an interesting and amusing impersonation of the change artist. The reporter is well played by James Morrison.

Fishing in Florida (Lubin, March 4).—In this film a large 350-pound fish is caught, cleaned and dressed. If the spectator is observant enough in witnessing it he can go and do likewise, provided, of course, that he is fortunate enough to catch the fish.

The Baby Tramp (Lubin, March 4).—It would seem hardly necessary to send a tramp to Florida to take such a picture as this. It is a film that must needs strike the vast majority of spectators as rather idiotic, if not disgusting. Two tramps, a big one and a little one, steal some baby clothes from a clothing store, and the small one dresses as a baby and is wheeled about in a baby carriage to receive coin from indulgent passers-by who are struck with the infant's cuteness. However, a dried-up, disgusting bit of humanity done up in baby clothes and sucking a bottle is more foolish than funny, even for this kind of farce. When the theft was discovered the angry populace set out in pursuit and captured them, which was at least serving them right.

A Siren of Impulse (Biograph, March 4).—One might almost consider this film as a representation of typical woman and man, the woman manifesting all the primary attributes of her sex and the man thoroughly representing the masculine element of the race, so carefully and vividly have these characters been drawn in bringing out the conflict of the little drama. His wood and won her with the dominating force that she was forced to obey, and later when she would go to the dance the same force denied her the right because he feared the power of other men. She struggled against it and almost went, but in the end loaned the dress to a friend. He saw the friend and thought she was his wife. Bent on murder, he sought her at the dance, where he learned his error. Then he returned to find that she had been absent from home with a sick neighbor. He came with his gift and peace offering and she threw it down but womanlike she relented and consoled him in her remorse. It is a story that has appeared several times in pictures before, but it is certain that never before has so much been found in the theme to be brought out and presented with force and power. The actress playing the girl again shows her exceptional powers of imagination and expression and is altogether the creature of impulse that the title suggests, while the actor presents his role with the usual characteristic vigor and art that he is wont to bring to such roles.

Yon Remember, Ellen? (Kajem, March 4).—Thomas Moore's dramatic and romantic poem has been most artistically and humanly illustrated in this picture. Gene Gauntier and Clark in the leading roles realize the spirit of the poem to a delightful degree, and one is made to move along with them in sympathetic union to the romantic and captivating conclusion. The youth comes as a wanderer and wins the peasant maid, and proves to her his worth and love by working in the fields with her. At last he tells her that they must seek other regions for their fortunes, and her love prompts her to leave her parents and follow him. Gently he cares for her through a long journey, until one evening when a storm is raging a cattle comes in sight. He declares that there they will seek shelter for the night. They enter and she learns that she is the lady of all she surveys. The film contains many artistic and interesting scenes, and is evidently taken in Ireland and costumed and put on according to best befits the poem. The way the passing of night is shown in one of the scenes is novel.

Pathe's Weekly, No. 10 (Pathe, March 4).—In this weekly resident Taft is seen at his desk in the White House signing the proclamation that admits Arizona as a State. The delegation from Arizona awaiting this event also appears. Other events are the laying of the corner stone of the Maine Memorial Monument by army and navy officers at New York, a flood at Buenos Aires, the burial of Archbishop d'Arges at Bucharest, Roumania, and the plowing of a field near London by camels and elephants.

Cholera on the Plains (Pathe, American, March 8).—Sincerity marks this picture, which is interesting throughout, although no effort to make dramatic points is apparent. Perhaps this is why it rings true, even though the Indians are a bit gaudy in costume for plains Indians and the stretches of open country are not genuine. A white man, his wife and child are crossing the plains. The wife is sick with cholera when they visit an Indian village where he sells blankets in exchange for furs. The disease is contracted by a brave and he and his squaw die of it. Their child, a boy, has been left behind with his dying mother. The Indians move on to a more favorable camping ground. He meets the white man, who with his wife is also dying from the plague, and the little white girl is put in charge of the Indian boy who takes her to the Indian village, where she is adopted. When they grow up the chief would sell her to a strange Indian, but her childhood companion claims her and in a long drawn out duel with knives kills the purchaser.

The Yarn of the Nancy Bell (Edison, March 8).—This picture is frankly exaggerated burlesque, in which the more ridiculous the faking the greater the wit. It makes its points in telling Sir W. S. Gilbert's humorously lugubrious tale with much sense of humor, which in this case means sense of the ridiculous. And yet the presentation of the humor appears sometimes to move too slowly and not with sufficient snap and dramatic force. The lines of the poem are inserted at proper intervals during the progress of the story. An idea of the style of burlesque employed will be understood from the manner in which the shipwrecked sailors shoot the captain preparatory to dining off of his remains. A wooden cannon is dragged in and fired, and a cannon ball the size of a man's head is seen to come from the cannon and,

suspended on a string, slowly approach its victim. The directing was done by Ashley Miller. Marc McDermott played the last survivor, in whose stomach reposed all the rest.

The Ace of Spades (Relig, March 8).—Colin Campbell, the author and director of this picture has succeeded in producing a remarkably well constructed and gripping story of the gold days of the West. One notable feature that ought not to pass unmentioned is the skill with which lapses of time and indications of distance are conveyed without resort to subtitles, and yet with due appreciation of the spectators' process of mind. When the gold hunter's child finds the gold in the creek and the father leaves for the settlement to file his claim and get somebody to grubstake him, we see him next on his way across the desert, then back to a scene showing wife and child at the rodeo camp, followed by a scene showing the arrival of the father at the mining camp. Here a gambler is the only one who will help him, and only on condition that he cut the cards. If the gambler wins, the miner gets \$100 and assigns the claim to the gambler. If the miner wins, the gambler grubstakes him. Of course the gambler wins and goes to the claim to take possession, but the indignant wife demands that if he is a game gambler he will give her the same chance he gave her husband. He agrees and loses, after which, like the true gambler of Western romance, he gives her the claim and sends the husband back to work it, well supplied with provisions.

Lost—Three Hours (Edison, March 8).—This picture comedy, written by Ethel Browning and produced under the direction of Ashley Miller, is a most refreshing little story. It tells how a young wife broke her husband of his bad habit of spending all his spare time with his club friends. Although we may retain a suspicion that it only reformed him for the time being, we cannot resist laughing at the wit of the incidents and the obviously deserved punishment he brought on himself. Augustus Phillips was the husband and Gertrude McCoy the wife. At two o'clock in the morning his wife called down to him, as he entered the door, asking what time it was. He told her it was "just eleven o'clock, dear." At that moment the cuckoo clock sang two, and to carry out his decreed hushy cuckooed nine times more. She found it out, set all the clocks and his watch back, and let him get to the office in the

morning three hours late. The picture tells us it reformed him, but if it did it was the fear of losing his job that brought him to his senses. **Captain Rivera's Reward** (Kajem, March 8, Gene's Manhattan).—Early California furnishes another text for a romantic and well-built story in this film. The events are supposed to happen during the early settlement of Los Angeles by Mexicans. The Captain is sent by the governor of the territory to bring more settlers to Los Angeles. He is given gold to take to Sonora, the gold, by the way, appearing much lighter than the size of the bag would indicate. Bandits know of his trip and capture him in romantic mountain scenes that, while artistic in the extreme in appearance, convey a confusing idea of the movements of the two parties. The bandit's wife, however, remembers Rivera as one who had previously

saved the life of her boy, and so she aids in his escape, getting word to his sweetheart, the daughter of the governor, who brings a party to his relief. Four years later Rivera returns with the settlers and wins the hand of the governor's daughter.

The Hair Apparent (Edison, March 8, Gene's Manhattan).—The effective handling of this rather gaudy and impossible type of story, written by Marion Brooks, makes it well worth seeing. Oscar O. Apfel is the director. The ruler of a principality in Europe (Marc McDermott) is near death and his son (George Lessey), the heir apparent, must represent him in the ceremonies celebrating a national event. An anarchist takes a shot at him, but is prevented from succeeding by the sudden interference of a young American girl (Miriam Nesbitt), who is studying art in the neighborhood. The

REVIEW CONTEST

Present Contest (No. 3) Closes March 15.

Next Contest Closes March 31.

THE MIRROR is giving four prizes twice a month, until further notice, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: \$5 for the best; \$3 for the second best; \$2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first up to and including the 15th of each month will be included in the contest for that half month; all received from the 15th up to and including the last day of each month will be included in the contest for that half month. The results of each half month contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends March 15.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.



BIOGRAPH FILMS



RELEASED MARCH 11, 1912

A SPANISH DILEMMA

(Farce Comedy)

Jose and Carlos, brothers, are smitten with the same senorita, and, as she cares for the one as much as she does the other, there comes the great difficulty of choosing, for brotherly love is so strongly imbued that each is loth to do anything to vanquish the other. In fact, they are what might be called the "non militant rivals." Their endeavors to induce the girl to decide between them are most unique, and each time they find themselves even. At last they draw cards, only to find, when this plan has been successful, the young lady lost to them both by being betrothed to another.

Approximate Length, 501 feet.

THE ENGAGEMENT RING

(Farce Comedy)

Harry is successful in winning Alice, despite the efforts of Redmond to dethrone him in her esteem. Redmond swears vengeance and declares his determination to win the proud beauty. Harry, being rather inquisitive, is forced to buy the engagement ring on the "\$5.00 down, \$1.00 per week" plan. Redmond sees his chance here to get the better of Harry, and would have succeeded had not an auto accident proven a "mud-fall" for Harry to clear his debts with the money he receives for damages.

Approximate Length, 497 feet.

RELEASED MARCH 14, 1912

IOLA'S PROMISE

How the Little Indian Maiden Paid Her Debt of Gratitude

Iola, the little Indian girl, is held captive by a gang of cut-throats, from whose clutches and abuse she is rescued by Jack Harper, a prospector. She is truly grateful to Jack, for she regards him as something different from the white people she has seen. Jack's sweetheart and her father are parties of a wagon-train headed for his place, and, as luck has been against him, he is somewhat gloomy. Iola learns the reason, and promises to help him find gold. He is amused at this, and says: "Will you?" "Yes." "Cross your heart?" This cross-your-heart action mystifies the little Indian. She thinks it is a sort of tribe incantation, and tells her people that "cross-heart" people are all right. Iola surely pays her debt of gratitude, not only in finding gold, but in giving her life to protect Jack's sweetheart from her own people, who are embittered against all whites.

Approximate Length, 1,056 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS---Get on Our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

(GEORGE KLEINE, Selling Agent for Chicago, 166 No. State Street, Chicago, Ill.)

Kindly mention DRAMATIC MIRROR when you write advertisers.

young duke had met her before by accident and now their acquaintance ripens into love, followed by marriage in opposition to the old father's command, the son renouncing his right to the throne. Later when the son has been wounded in a duel, fought to avenge an insult to his wife, the old duke relents and accepts the American girl as the lawful wife of the heir apparent, so that in the due course of events she will sit on the throne—an honor most devoutly prayed for by romantic misses, whom this story will undoubtedly please.

The Chauffeur (Cines, March 5, Proctor's Twenty-third Street).—This comedy is fairly well played, but without much spirit. It also lacks the intrinsic wit to make it very interesting. The rich young man who is desirous of making the acquaintance of the heiress meets her when her auto is disabled and takes her into his own, representing himself as the chauffeur. At her home and at the restaurant he is treated as a servant and the governess of the heiress makes love to him, believing that he is infatuated with her. In the end his mother arrives and introduces him as her son after which he and the heiress pair off and the governess is disconsolate.

Lucan, Italy (Cines, March 5, Proctor's Twenty-third Street).—The town and surroundings of Lucan, Italy, are shown in this travel picture.

How States Are Made (Vitagraph, March 8, Proctor's Twenty-third Street).—This reviewer thought that there was not another thrill left in him for any fast riding scene where the heroine is supposed to beat the villain to the land registry office, but he reckoned without this picture. The events leading up to the exciting ride are so convincingly carried out that the whole story seems like history instead of acted fiction. Considering the large scale necessary to properly represent the entry of thousands of settlers into a newly opened territory, like the Cherokee strip, the feat of the Vitagraph producers is worthy of the warmest praise. It seemed that several hundred settlers in all sorts of wagons and on horseback were gathered within view at the line ready to make the dash for desirable locations. As far as the eye could reach the line extended and it was easy to assume that the actual event as it took place, some twenty or twenty-five years ago, could not have been much different. The wife of one settler was there to represent her husband, who had been disabled by a scamp shooting him from ambush in revenge for deserved punishment when the scamp had insulted the wife. She got to a good location and fixed her name to the stake, but the scamp was close after her and claimed the same property. There was then a race back to the land office which was won by the woman. Anna Schaefer was the woman and Fred Burns her husband. Robert Thornby was the scamp.

Irene's Infatuation (Vitagraph, March 8, Kane's Manhattan).—This is a delightful and refreshing satire on the worshiping of stage or musical stars by romantic young women. John Bunny plays the part of the great Italian singer who captures society. Lilian Walker is the infatuated young woman who learns her lesson. She idolizes the great singer and burns incense to his picture in the sanctity of her chamber. Then to be nearer to the idolized one, she secures a position of maid in his household. Here she sees the great man come in, bundles around the throat to save his precious voice. He is in a rage because of an adverse newspaper criticism, but his dutiful wife (Flora Finch) calms him with another newspaper article of fulsome flattery. The wife and maid work over him, titivating his hair, mustache, etc., and the great man is ready for dinner, where he eats his spaghetti like a hog and gives an exhibition of artistic temperament. The climax comes when the maid is told to remove his socks and bathe his feet. She dashes the tub of water over his head and goes home cured of her delusion.

Seven Bars of Gold (Melies, March 7).

One-half Sheet Synopsis—1 and 3 Sheet Posters—4 Page Booklets and Lobby Frames for all our Features.

Exhibitors are requested to write for addresses of parties handling our Features.

THE CALL OF A WOMAN

A Mammoth Masterpiece of Dramatic Art in Three Reels
PORTRAYED BY STAR PERFORMERS OF INTERNATIONAL REPUTATION



ONLY A FEW STATES LEFT FOR A
Victim of the Mormons

Read What a State Right Buyer Writes:
Wish to compliment you very highly upon a "Victim of the Mormons." It is one grand production. May wire you to ship second copy.

Annie Bell Appeals in Vain to Owen Brown

COMING SOON

THE DEAD MAN'S CHILD

The Most Thrilling Detective Drama Ever Staged
A Wonderfully Exciting Feature Film

GREAT NORTHERN SPECIAL FEATURE FILM CO.
ONE UNION SQUARE, NEW YORK

THE MAJESTIC

Pictures possess all the attributes of the most popular pictures ever produced

One of the most convincing proofs of the popularity of Majestic Pictures is the splendid sale they have in Europe, where the Renters reserve the right to buy whatever pictures they like. They buy in the open market, and the pictures sell strictly on merit, which assures the Exhibitor a program of quality and the public a good, clean, wholesome show.

There are some Exchanges in America not buying Majestic Pictures, and Exhibitors taking service from these Exchanges are being deprived of some of the best Motion Pictures ever produced—best in plot, best in acting, best in photography and best in moral.

Therefore, if the Exhibitor wants the best and will fight for his rights, he will secure Two Majestics every blessed week of his life.

Two Weekly Releases
SUNDAY AND TUESDAY

Sunday, March 17th.—"THE BETTER INFLUENCE." A child story of beautiful sentiment—the regeneration of a young father.

Tuesday, March 19th.—"LEAP YEAR." A timely farcical love story of complications.

Do not miss "THE UNWILLING BIGAMIST," a splendid farce-comedy with a noteworthy double exposure effect.

Sunday, March 24th.—"THE ETERNAL MASCULINE." A comedy of sentiment.

Tuesday, March 26th.—"OPPORTUNITY." Comedy of Bohemian life.

Get Two Majestics Each Week

THE MAJESTIC MOTION PICTURE CO.

145 West 45th Street, New York City

(Sold through the Sales Co.)

★ MELIES ★ WESTERN PICTURES

March 21st, 1912

Troubles of the X L Outfit

DORA, a pretty nurse, just graduated, is called for her first case to attend cowboy "Tide Water" Pete at the X L Ranch, where, unwittingly, she turns the hearts of all the cowboys topsy turvy, so that by the time Pete is well they have become so fond of her that they do not want her to go back home. "Shorty" Sam feigns illness to keep her with them, but to no avail. Finally in desperation "Long" Jim resolves to wound himself in the foot, but accidentally misses and shoots Ralph, son of the ranchman, who is in love with Dora. She is obliged to stay and attend him, and the long period of convalescence affords a romance that ends to the satisfaction of the whole camp.

Approx. length, 1000 ft.

★ G. MELIES, 204 East 38th St., New York City ★

3 A WEEK NESTOR RELEASES A WEEK

Monday, March 11, 1912

THE REVELATION

An Excellent Dramatic Feature.

Wednesday, March 13

The Fighting Chance

A Novel Western Thriller.

DAVID HORSLEY

Saturday, March 16

The Unknown Model

A Comedy Among Comedies.

COMING NESTORS

March 18—The Feudal Debt

March 20—A Pair of Jacks

March 23—Over a Cracker Bowl

BAYONNE, N. J.

brought from a mine for shipment and the men bringing them plot to steal one of the bars and throw suspicion on the agent. The daughter of a woman, who conducts a drinking place, is used as a decoy to bring the agent out of his office. The plotters pretend to assault her and she screams. While the agent is protecting her, the chief plotter takes one of the bars and puts it on the roof of the car. He then demands a receipt for the seven bars and when the alarmed agent refuses, the sheriff is called and the agent arrested. But the girl, who is sweet on the agent, exposes the plot by producing the bar of gold and the handcuffs are changed from the agent to the plotters. There are a number of raged edges in the development of the story which do not, however, materially interfere with its interest. We may also doubt if bars of gold are ever transported around the country in quite the open manner shown in this picture.

A String of Pearls (Biograph, March 7, Gane's Manhattan).—We have here another powerful essay on human nature—an editorial type of picture that the Biograph has not given us before for some time. The film contrasts the warmhearted charity of the poor with the cold, selfish blindness of a certain type of rich. The poor consumptive workman is refused aid by the man of millions, who has just spent a quarter of a million on a string of pearls for his wife. But the consumptive's neighbors collect a purse and send him away, so that he comes home cured. The happiness that is felt by the tenement dwellers over the good results of their aid is called in the film, the spiritual string of pearls. The death of the rich woman with the pearls around her neck is called the material string of pearls. The atmosphere of real, human existence that is given the scenes throughout, makes the picture all the more compelling. Although it was plain that the man was threatened with consumption, a subtitle called his disease "over work." Fancy a workman being obliged to have a change of climate on account of "over work." Perhaps this is another instance of the absurd notion of some of the lady censors, that the mention of consumption must not be made in a motion picture, for fear possibly, that some of the spectators may catch it.

My Princess Lalia (March 8, Proctor's Twenty-third Street).—One finds this a delightfully absorbing little romance, because it has been so admirably played and put on with Lotte Briscoe and Arthur Johnson in the leading roles. Albert Blackett, who enacts the little cripple, who is not only a pleasing little chap, but as pleasing in his part, leads sympathy to the film by his portrayal. He is one of the children that the young bachelor hired to play the role of his children, when the pretty young actress stepped in to ask him if he did not want some one to care for them. They belonged to the washerwoman, but the young man hired them, and the girl proceeded to teach them. The little cripple called her his princess, and when his princess discovered the deceit played upon her and left the house in high wrath, he was commissioned with a note to bring her back again, but was run over by an automobile on the way. At the hospital he called for his princess, and the young man brought her there, and he brought the princess and the young man together. One is however, inclined to regret the automobile accident, as the off-repeated incident reduces the picture a bit to the commonplace, when the boy, it would seem, could have brought them together by some more appealing issue that did not seem to happen just on purpose to make a play.

The Brotherhood of Man (Seliz, March 7).—In this film there is an excellent wrestling match that favors of good sportsmanship and is thoroughly interesting in that it does not seem made to order. The story built around this incident is likewise fraught with much interest, and is both original and dramatic in its evolution. One might, however, find a bit of fault with the introduction, where in the cafe some one is not quite sure from the action just what happened, but imagines that the hero of the picture saved the young lady from insult. Likewise in after events one is not exactly sure just how she regards him, and whether or not she approves of his fighting until the information is at length given in the latter part of the picture. When the athletic young man found his old coach in want and need, he took him to a cafe to give him a meal. Here he protected the young lady and helped her into her automobile. The men who had picked the quarrel followed them and struck them from behind, and seriously injured the coach, who was taken to the hospital. It was found that he would never be completely restored to health unless he be sent to a warmer climate, and when his young friend read of a certain wrestler who was offering a prize to any one who would throw him, he entered the hall and won the prize. The background, settings, acting and general management are all of a high order.

Getting a Hired Girl (Essanay, March 7, Proctor's Twenty-third Street).—The hardships and the woes which befall the hiring of a new servant girl are fully revealed in this amusing little travesty of original evolution, and it has been played in line character and spirit. Harry Cashman makes an amusing and typical Bridget and Miss Blanchard likewise thoroughly suggests the new maid, who was determined to make the man live up to his agreement to give her all that she desired. Howard Missimer and Miss Allen were the couple afflicted with the maid. Bridget greatly offended the master of the house, and he went forth to hire another maid, but he found it a rather discouraging undertaking. At last he met a friend who was selling for Europe and the friend offered to let him have his maid. He persuaded her to come by offering her all that she desired. The first thing that she desired was a dinner in a cafe on her way home. The embarrassing escapade over, he sweated under the burden of her numerous and heavy luggage, only to find on his arrival home with her that she was the long lost sister of the departing Bridget, and she also departed. This mirth provoking conclusion is easily and humorously treated.

The Handicap (Lubin, March 7).—The race scenes of this picture story appear to be taken around the Jueves, Mexico, track, and are exciting and interesting. The story, however, is too old to have any great result in arousing sympathetic emotions. The bad Mexican landlord demands his rent, which the American family—mother, son, and daughter—cannot pay. The Mexican proposes to cancel the debt if the daughter will marry him, but her brother throws him out. The family own a race horse, despite their poverty, and this horse is entered in a handicap event, with the hope of paying the rent with the purse if won. The Mexican hires a boy to drug the horse, but the girl's brother, instead of the horse drinks from the drugged water, and is knocked out on the eve of the race. So the girl puts on his clothes, rides the race, and wins.

Hypnotized (Seliz, March 8).—This is a laughing farce, made so because the absurd idea is carried out so earnestly. A country editor as a hypnotist's entertainment, beats the hypnotist's power and challenges him to prove it.

THE EDISON KINETOSCOPE

New Model Underwriters' Type "B"

The Machine that Spells Certainty of Success in the Motion Picture Business

There is no other business that brings such great returns on such small investment. But the one big thing is to make a hit from the minute you open your doors, and keep the nickels and dimes coming in a steady stream.

The Edison Kinetoscope projects the flickerless, clear-cut pictures that bring the crowd back for more, night after night. You can't afford to start wrong. Send to-day for full particulars regarding the Edison Kinetoscope and a copy of the Edison Kinetogram.

Special New Features

Adjustable Outside Revolving Shutter, chain drive take-up, extra large lamp house with double doors and square condenser holder, set of extra heavy adjustable extension legs.

A machine able to stand up to the steady grind, which means a minimum cost for repairs.

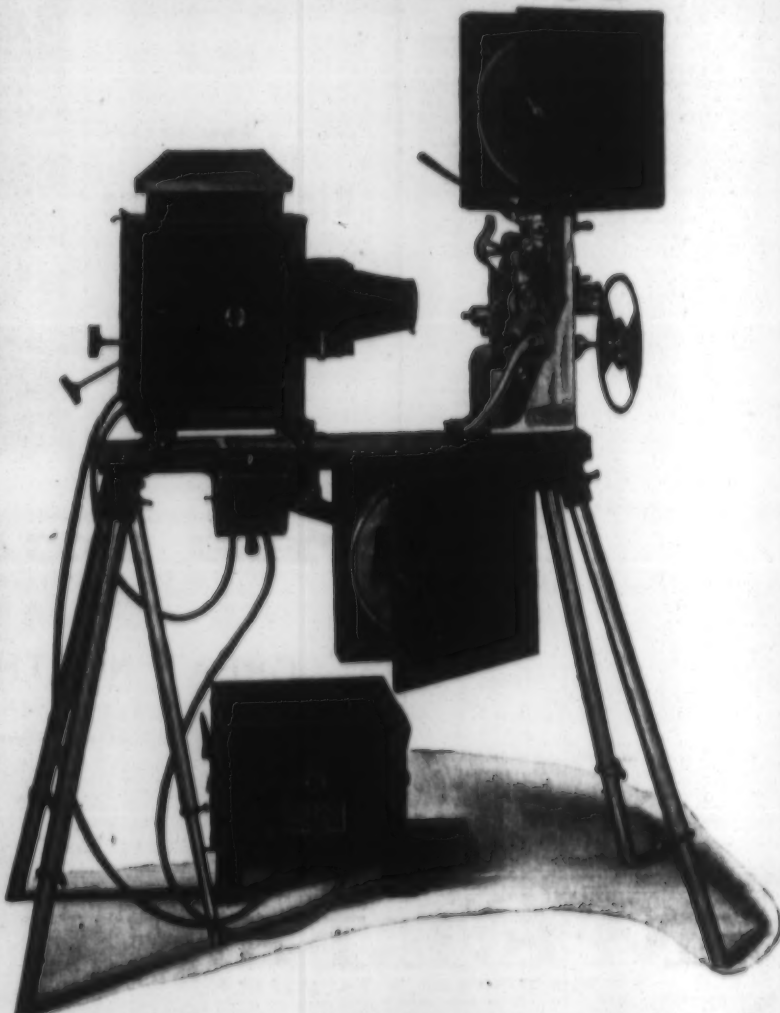
Unequaled from every point of view.

Price, with Rheostat, 110 volt, 25-40 amperes, \$225.00.

Price, with 110 volt, 60 cycle Transformer, \$245.00.

Thomas A. Edison

267 Lakeside Ave., Orange, N. J.



Coming Edison Films

Tell Your Exchange You Want Them

- | | |
|---|---|
| March 15—For the Commonwealth (Produced in co-operation with the National Committee on Prison Labor). 1,000 feet. Dramatic. | April 2 x7008—The Mine on the Yukon From "The Thaw at Sitka's". 1,000 feet. Dramatic. By Rex Beach. |
| March 16—Personally Conducted (A Trip to Bermuda). 1,000 feet. Descriptive. | April 3 x7009—Two Nights in a Barroom. 1,000 feet. Comedy. |
| March 18—Her Face. 1,000 feet. Comedy Drama. | April 8 x7010—Charlie's Reform (Produced in co-operation with the Division of Recreation of Russell Sage Foundation). 1,000 feet. Dramatic. |
| March 20—Dress Suits in Pawn. 1,000 feet. Comedy. | April 9 x7011—Rowdy and His New Pal. 675 feet. Comedy-Drama. |
| March 22—The House with the Tall Porch. 1,000 feet. Dramatic. | April 10 x7012—Dr. Bromont-Watts's Ass Adjuster. 325 feet. Comedy. |
| March 25—Incidents of the Durbar at Delhi. December, 1911. 600 feet. Comic. | April 9 x7013—The Spanish Cavalier. 1,000 feet. Dramatic. |
| March 28—Tommy's Geography Lesson. 400 feet. Comedy. | April 10 x7014—Is He Eligible? 1,000 feet. Comedy. |
| March 29—The Lighthouse Keeper's Daughter. 1,000 feet. Drama. | April 12 x7015—Church and Country (An Episode of the Winter at Valley Forge. United States History Series, No. 8. 990 feet. Dramatic. |
| March 31—Percival Chubb and the Widow. 1,000 feet. Comedy. | April 13 x7016—Winnie's Dance (From "That Winsome Winnie Smile." by Carolyn Wells. 1,000 feet. Comedy. |
| March 30—How Washington Crossed the Delaware. 1,000 feet. Historical. | |
| March 30—A Funeral That Flashed in the Pan. 1,000 feet. Comedy. | |

X—Posters will be furnished by the A. B. C. Company.

ARE YOU USING EVENTS OF THE DAY? 4 Slides Daily Current News

Price \$4.50 per week including 3 1-sheet posters

A. J. CLAPHAM, Mfr. Fine Art Slides.

130 West 57th St., New York

The editor is an easy victim and is made to believe he is a racing athlete. Out he goes into the street to display his prowess with results that astonish the good people of the town. At last he gets to an insane asylum where he is assumed to be a lunatic and is put into a padded cell. After escaping and being recaptured two or three times in astonishing ways, he returns to the hall and the hypnotist removes the spell. The story was written by William A. Duncan and produced by O. B. Thayer. Mr. Duncan played the editor and Geo. L. Cox, the magician. **The Moorish Bride** (Cine, March 8, Gane's Manhattan).—This picture is another magnificent exhibition of scenic effect and masterly handling of large bodies of people. It represents events during the conflicts between the Moors and Christians in Spain. The battle scenes are excellent, and entirely satisfying to the eye, but the story that is woven in with them is obscure and hard to follow. A Moorish girl is loved by a Moor and a Spaniard, and af-

ter the Moors are defeated, this girl falls into the hands of the Spanish lover. The Duke of Austria, commanding the Christian army, however, turns her over to her Moorish lover and sets the two free. **How the Play Was Advertised** (Pathé, American, March 9, Gane's Manhattan).—There is humor in this story and it is presented in the proper spirit of farce that adds to the amusing effect. The drama of Rescued at Reno was proving a frost, and the press agent fired up a plot to have the star held up by two actors posing as highwaymen. Her auto, however, broke down and she didn't pass the

appointed spot. Instead a society lady motored by, was held up and robbed and complained to the police. The detectives traced the crime to the actors, and they were arrested, but the society lady who happened to be a personal friend of the actress, refused to prosecute when she learned the truth. Accordingly the sensational story of the hold-up of the actress as furnished to the papers, even before the event had taken place, was allowed to stand and the show was saved. **New York Poultry, Pigeon and Pet Stock Association**, Madison Square Garden (Edison, March 9, Proctor's Twenty-

Kindly mention DRAMATIC MIRROR when you write advertisers.



POWERS PICTURE PLAYS

Two COMEDIES this week—one of them a SPLIT REEL

Release for Tuesday, March 19 **TENDER-HEARTED MIKE** and **SCENES OF RICHMOND, VA.**

Release for Saturday, March 23 **HER FIRST ASSIGNMENT**

"ACTION Speaks LOUDER Than WORDS"

POWERS MOTION PICTURE CO., 511 W. 42d St., New York City

third Street).—The various prize winners of the famous exhibit are shown in this picture to a fine advantage, and include both poultry and cats. Among the poultry are Orpingtons, Wyandottes, Houdans, Bantams, and others. Two rare specimens in the cat family are also shown, the Siamese and the Manx.

LICENSED FILM RELEASES

Monday, March 18, 1913.

(Bio.) The Root of Evil. Dr. 1000
(Kalem) Reconciled by Burglars. Com. 1000
(Kalem) The Kalemites Visit Gibraltar. Sc. 1000
(Lubin) The New Constable. Com. 1000
(Pathe) Pathe's Weekly, No. 12, 1912. Top. 1000
(Relia) The Girl of the Lighthouse. Dr. 1000
(Vita) The Black Wall. Dr. 1000

Tuesday, March 19, 1913.

(Edison) Her Face. Com. Dr. 1000
(Essanay) Out of the Depths. Dr. 1000
(G. O. P. C.) The Dog Detective. Dr. 1000
(G. O. P. C.) The Electric Spark. Edu. 1000
(Cine) Father's Toothache. Com. 1000
(Cine) The City of Tripoli. Sc. 1000
(Relia) The "Epidemic" in Paradise Gulch. Com. 1000
(Vita) The Old Silver Watch. Dr. 1000

Wednesday, March 20, 1913.

(Edison) Dress Suits in Pawn. Com. 1000
(Relia) The Song of the Gypsy. Dr. 1000
(Kalem) The Defeat of the Brewery Gang. Dr. 1000
(Pathe) The Price of Gratitude. Dr. 1000
(Lubin) The Surprise Party Surprised. Com. 1000
(Vita) The Two Penitents. Dr. 1000

Thursday, March 21, 1913.

(Bio.) A Voice from the Deep. Com. 1000
(Bio.) Hot Stuff. Com. 1000
(Essanay) Uncle's Leap Year Franks. Com. 1000
(Lubin) A College Girl. Dr. 1000
(Relia) Troubles of XL Outfit. Dr. 1000
(Pathe) The Wrong Bride. Dr. 1000
(Relia) The Ones Who Suffer. Dr. 1000

Friday, March 22, 1913.

(Edison) The House with the Tall Porch. Dr. 1000
(Essanay) A Record Romance. Com. 1000
(Kalem) A Bucktown Romance. Com. 1000
(Relia) The Junior Officer. Dr. 1000
(G. O. P. C.) David and Saul. Biblical. 1000
(Vita) Mr. Boller's Infatuation. Com. 1000

Saturday, March 23, 1913.

(Edison) Incidents of the Durbar at Delhi. Top. 500
(Edison) Tommy's Geography Lesson. Com. 400
(Essanay) The Deputy's Love Affair. Dr. 1000
(Cine) The Deerslayer. Dr. 1000
(Lubin) The Revolutionists. Dr. 1000
(Pathe) The Rival Constables. Com. 1000
(G. O. P. C.) Karlberg (Sweden) War School Exercises. Military. 500
(Vita) Her Forgotten Dancing Shoes. Com. 500
(Vita) Taft and His Cabinet. Top. 500

CLASSIFIED M. P. ADVS. RATES

10 words or less.....15 cts.
20 words.....25 cts.
Additional words.....10 cts. each.
Orders for consecutive insertions will carry one additional insertion free.

FOR SALE—Talkophone film, \$10 a reel; others, \$2.50, \$5, and \$10; new, \$225 Powers and Motionographs, our price, \$175; Model B, gas outfit, \$50; used machines, \$35 up; light reducers, \$15; 2-reel Holy City, \$25; 2-reel White Slave, \$75. For more—12,000 feet film, \$13; one shipment; we pay express one way. Will buy 2 and 3 reel features, machines, tents, H. Davis, Watertown, Wis.

LANTERN SLIDES made from negatives or photos, including wordings, plain, 60c; colored, 75c. Give us your business. Prompt service. Ideal Photograph Company, Winston-Salem, N. C.

MAKE YOUR OWN FILMS! Ask for local professional motion picture making outfit, slides are dissolvers and motion picture combined—great. Eberhard Schneider, 219 Second Avenue, N. Y.

ONE POWERS, No. 5 complete, \$100; 1 Edison model B, \$100; 1 Edison Underwriter model, \$50. All moving picture supplies rock bottom prices. Posters, single sheets, 5c.; 5 sheets, 25c.; 8 sheets, 75c. Write for particulars. Sierra's N. Y. Poster and Sign Co., 45 E. 21st St., New York.

SLIDES for Every Purpose—Lecture, announcement, advertising and feature; special for Lent: Passion Play, Cardinal Farley and the Panel Consistory, The Palms, The Holy City, Jerusalem, and The Holy Land. Novelty Slide Company, 20 East 14th St., New York City.

SPECIAL for March—Ten per cent. discount on moving picture supplies, tickets, carbons, cement, condensers, etc. Write for big list. N. & T. Supply Co., 317 Granby St., Norfolk, Va.

THEATRE BROKER—If you want to buy, sell or lease a motion picture theatre, write B. C. Armstrong, 83A Columbus, Ohio.

"THEY GOTTA Oust Kicks!" My Dawg Aronoff! The big song hit just illustrated with 15 wonderful slides, beautifully colored. Price, \$4.50. Novelty Slide Company, 20 East 14th St., New York.

WANTED—A representative in every town to interest moving picture managers in something of interest to them. Liberal commission. M. H. Smith, 1485 Underhill Ave., New York City.

WILL BUY second-hand Motion Picture Reels, prime lights preferred. Mahum Piano Co., Schenectady, N. Y.

WANTED—Moving picture scenarios. Write for details. Taylor Newspaper Service Co., 1284 Euclid, St. Louis, Mo.

WANTED—To buy second-hand lecture slides; describe fully. J. O. Reavis, 247 E. Center Street, Decatur, Ill.

The Russian Countess de Swirsky

posed a series of wonderful costume dances **FOR THE SATURDAY SPLIT IMP OF MARCH 23d.** Another instance showing that the Imp spends money like water to give you **SOMETHING NEW AND DIFFERENT** all the time. Will you get this novelty or miss it? It's for **YOU TO DECIDE!**

HOW "SHAMUS O'BRIEN?"

(Copyright, 1912, IMP Films Co.)

Will you get this 2,000 foot Imp feature of Thursday, March 14th, or will you miss it just as you've missed other great Imps? Go after it, man, go after it with all your heart, soul and gizzard!

ANOTHER IMP PRIZE WINNER

On Saturday, March 30th, we release **"THE SUNK CITY FIRE COMPANY"** (copyright 1912), which won one of the big prizes in our great scenario contest. It's 600 foot of dog-goned foolishness, the kind that brings roars of laughter. On the same reel **"THE BABY,"** which will be talked about for months to come. **DON'T YOU MISS IT!**

"The Romance of an Old Maid"

(Copyright, 1912, IMP Films Co.)

Monday, March 25th. A mighty pretty story, full of heart interest.

"Tempted, But True"

(Copyright, 1912, IMP Films Co.)

Thursday, March 26th. King Baggott at his very best. Enough said.



IMP FILMS COMPANY
102 W. 101st Street
NEW YORK
Carl Laemmle President

"Exhibitors, Wake Up!"

is the title of Article No. 1 in a sensational series of Ten Articles by Carl Laemmle, appearing exclusively in "The Implet." They hit out in all directions. You must not miss a single Article of the whole series. If you are not getting "The Implet" now, get your name and address on the mailing list this very day! This Laemmle Series will appear in "The Implet" and nowhere else.

Make Your Own Slides

Without the aid of photography, from newspaper cuts, post cards, colored illustrations, photos, etc. Make your own announcement slides, advertisements. Illustrated song slides, colored pictures from comic papers. Slides from political office seekers' cards. Just The Thing For Election. Slides can be made in a few minutes. Plain Or In Colors. Complete Outfit and Directions \$1.00.

MIDLAND TRANSPARENCY CO.
313 Range Bldg., Dept. M, Omaha, Neb.

ESSANAY NOTES.

The movement started by the Chicago Tribune toward correcting the "loan shark" evil will undoubtedly be greatly aided in its effectiveness by the Essanay Company, who have constructed a story based on several personal experiences published in the Tribune's columns. The film depicts the inhuman methods employed by these much-dreaded usurers, and will appear under the title of **The Loan Shark**, March 15. Millions of people will see this picture throughout the country, and its good results should be widespread in helping to stamp out the common evil.

In Essanay's thrilling tragedy of the far North woods, **At the End of the Trail**, booked for release March 28, two full teams of Alaska "malamuts," or "mush" dogs are used. The dogs are genuine, coming from Cape Nome, Alaska, and are perfectly at home in a sensational pursuit over ice and snow that culminates in a death struggle between two bitter enemies.

THE HOUSE OF

SELIG

Mar. 18th

THE GIRL OF THE LIGHTHOUSE

A true-to-life story of the picturesque Italian fisherfolk dealing with their love, jealousy, duty, loyalty and hatred. The principal players are Miss Betty Harte and Messrs. Bosworth, Watson and Richardson.

About 1000 Ft.

Mar. 19th

THE "EPIDEMIC" IN PARADISE GULCH

A rip-roaring comedy of the East and West. The plot concerns the arrival of a beautiful new teacher from the East and her experiences with the Little Hades school. Miss Harte, Mr. Garcia and Mr. Cogley play laughable roles.

About 1000 Ft.

THAT INVINCIBLE SELIG WEEKLY QUARTETTE

Mar. 21st

THE ONES WHO SUFFER

An exceptionally appealing and gripping story of a man's battle to live down his past life. The principal players are Bessie Eyton, Thomas Santechi, Herbert Rawlinson and Fred Huntly.

About 1000 Ft.

Mar. 22nd

THE JUNIOR OFFICER

A romance of love, intrigue and sacrifice—strong in plot and dramatic in action. In its perusal we are carried around the world. Hobart Bosworth, Roy Watson, Eugenie Resner, Lillian Hayward and Betty Harte are the principal players.

About 1000 Ft.

THE SELIG POLYSCOPE CO.

20 East Randolph Street
CHICAGO, ILL.

Send us your name and you will receive our advance bulletins free.

New Lecture Ready THE MYSTERY OF THE "MAINE"

25 Slides, Price, \$ 5.00
5 1-Sheet Posters and Lecture Free with Each Set
A. J. CLAPHAM, Mfr. Fine Art Slides, 136 West 57th Street, New York City

SCENARIOS COMEDY—REFINED

Social, Political and Business Dramas

Big prices paid for high-class stuff

SOLAX COMPANY

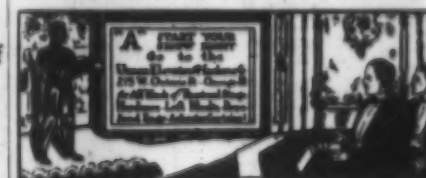
Scenario Dept.

Congress Ave., Flushing, N. Y.

WANTED HIGH CLASS, UP-TO-DATE PROPERTY MAN

References Required. Correspondence only.

RELIANCE STUDIO
540 West 21st Street, NEW YORK



CURRENT PRODUCTIONS BY EDISON DIRECTORS

Extravagance (Thanhouser, March 31).—While one may have the feeling that the main issues of this little drama are carried a bit too far, that it is a bit over emphasized, one also has the exception of some of the exaggerated country fives, that the film both expresses character and presents a most excellent atmosphere in acting, general treatment, and settings. The country storekeeper sends his daughter to a fashionable boarding school, from which she returns a pampered and extravagant creature. Her father attempts to gratify all

NEXT—How Washington Crossed the Delaware—March 29

Saturday, March 23, 1912 **Wednesday, March 27, 1912**

A Tragic Experiment

One of those tense dramatic subjects that keeps you guessing to the end. A unique, original and somewhat different combination of dramatic events. Length, 984 feet.

**CARLETON MOTION
PICTURE LABORATORIES**

640 W. 21st St., New York

His Great Uncle's Spirit (Thambouser, March 8).—As a unique and little oddity in the form of a black picture, this film is both interesting and entertaining. But it has added merit as well as interest, because the excuse for it all is an equally unique and entertaining story, and relates how a young magician came to a country town, but failed to draw a large and successful audience. In consequence he was attacked by the miserly owner of the theatre. The manner in which the young magician gets back his property and incidentally reforms the miser constitutes the enjoyment of the picture, for he proceeds to use his art in his own defense. He becomes a miser and uses all the same tricks and through various tricks of magic causes him to believe that his great uncle's ghost is watching over him. At length he has his wealth mysteriously disappear, a fact which seems to open his eyes, for he soon begins to reform and his mind gradually grows free with him again, brought on by

(Continued on page 34.)

**BE SURE TO GET
THE CHAMPION REEL
IRELAND AND ISRAEL
IT WILL BE RELEASED
WED., MARCH 20th, 1912**

All the motion picture papers and magazines giving big notices about it and they know a good thing when they see it. This one especially.

IRELAND AND ISRAEL

according to the *Morning Telegraph*, is a refreshing story with an unusual plot. The Moving Picture News says, "It is an innovation with several comedy situations and many interesting features." The Moving Picture World writes, "The Champion Film Co. has produced a story of originality that is quite a relief from the common stereotyped plots."

ALREADY FAMOUS

as it is, your opinion is what we want. The story tells of the deep friendship between an Irish pugilist and a Hebrew immigrant. A feature is the big four-round bout refereed by the well-known ex-pugilist, TOM SHARKEY. Drop us a postal and we will mail you synopsis, lobby sheets and magnificent poster of "IRELAND AND ISRAEL."

**THE CHAMPION
FILM CO.**

Mark M. Dintenzass, Mgr.
145 WEST 45TH ST.
NEW YORK
Releasing 2 per week
thru' the Salem Co.

Kindly mention DRAMATIC MIRRORS when you write advertisers

SPOKANE.

appear at the Auditorium, T.
GRANVILLE F. STURGIS.

WASHINGTON

(Continued from page 15.)

mystical play with melodramatic tendencies. It was written by Charles H. Kneass, author of *The Servant in the House*, and in it Mr. Miller brings forward a famous woman star. Mr. Miller is also at work on the new play which he has accepted for Chautauque O'Connell, who comes under his management in June.

Henry F. Smith, director, Chase's, has made the first orchestral arrangement of the new

Chautauque campaign song, "You Gotta Quit Kickin' My Daws 'Round," which was a big hit at every performance.

The burlesque bills this week are, Gaiety, John C. Jerome's Columbia Burlesques, Lyceum Theatre, The Broadway Girls, Week of 11. Gaiety, The College Girls; Lyceum, Cherry Blossoms.

Sunday evening 17, the Minneapolis Symphony Orchestra will give its first concert in this city at the National Theatre, with Emil Oberholfer conducting and Lucille Stevenson, soprano, and Richard Carraway, violinist, as the soloists.

JOHN T. WARDE.

THE WEEK IN PHILADELPHIA

Two New Plays and an Opera to Enliven the Lenten Season—
The Blue Bird and Ben-Hur Attract Many.

(Special to The Mirror.)

PHILADELPHIA, March 12.—There were two new plays in town last week and the premiere of a new opera to enliven those seeking amusement, and this week there were two more changes of bill. Hoss Stahl in *Maggie Pepper* appearing at the Garrick, where Rebecca of Sunnybrook Farm closed an eventful run, and Frances Starr in *The Case of Becky* making her first appearance here this season at the South Broad. Both of these stars were very welcome additions to the theatrical armament.

By a strange coincidence, the new shows last week were also vehicles to star two popular actresses, Emma Trentini, under the management of Oscar Hammerstein, appearing at the Chestnut Street Opera House in one of Victor Herbert's new operettas, *Naughty Marietta*, while Trilzie Frigana, fresh from her Chicago success, began an indefinite engagement at the Walnut in *The Sweetest Girl in Paris*.

Philadelphia watched with a great deal of interest the great success of Wolf Ferrari's new opera, *The Jewels of the Madonna*, had in New York last week, and it was gratifying to read of the excellent showing the resident opera co. made in the metropolis. Locally, Carolina White is very much liked, and her rich, mellow voice, coupled with her ability to portray her parts sympathetically is making her rank as a popular idol with Mary Garden. Last week, the "first time on any stage," another opera was heard, *Attila Parrell's A Lover's Quarrel* being produced. The opera was hitherto unperformed and the composer, who is assistant conductor here, was hitherto undiscovered. His opera was received with great favor and the interpretation was uncommonly excellent. Bass and Sopranos winning honors in the leading roles. They were ably supported by Sammarco and Berat. The composer was present to witness the success of his latest opera sung plum and was called before the curtain three times. Philadelphia is now in the herday of her operatic season and the bills for week beginning March 8 include *Aida*, *Wakura*, *Carmen*, and *The Jewels of the Madonna*.

Besides opera and the newcomers mentioned, the holdover attractions include *Ben-Hur*, which is in its last week at the Forrest, where its success was great; *The Blue Bird*, which is playing to good houses at the Lyric, and *Over Night*, which is bringing many laughs at the Adelphi.

Emma Trentini, the former grand opera star, scored heavily in *Naughty Marietta*, which is the current attraction at the Chestnut Street Opera House. She sings with her accustomed charm, and the audience also seemed to enjoy her much-maligned English enunciation. The music by Victor Herbert is better in recent years, and many of the airs have the whistle quality that makes for popularity. Rida Johnson Young wrote the libretto, which could

have been better, and with the exception of Henry Taylor, who possesses an excellent tenor voice, the co. contains no celebrities or actors of marked ability. The musical music and the personal charms of the star make up for these other defects, and *Naughty Marietta* will undoubtedly have a successful run in the Quaker City.

Trilzie Frigana, with her infectious laugh and her all-inclusive wink in *The Sweetest Girl in Paris*, is playing at the Walnut. The musical comedy is of a high order, and the big chorus is a little cramped by the small stage. The musical numbers are very catchy, and Miss Frigana scored a big hit in one number, "That's How Imitations Look to Me." The chorus is well trained and sings well. Grace King sings catchily the title role, and William Edmunds as Saboso, the tenor, did notable work. Others in the cast are John Park, Catharine Rowe Palmer, Maurice Briere, Edgar Murry, Violet MacMillin, Evelyn Durham, and S. C. Sanderson.

Seven days was heard last week for the first time at popular prices at the Grand Opera House, where its success was very apparent. Large audiences enjoying watching the co. being quarantined for a week. This week the attraction is the *Traveling Salesman*, James Forbes's great comedy, and the cast is a capable one, headed by Sien Camp.

Keith's had one of the best bills of the season, including such headlines as *Mile Dase* and a footlight version of Dickens's *Christmas Carol* with Tom Terris, the English character actor as Scrooge. Mile Dase's act was very effective and the tenor soloist star is assisted in her work by Signor Bonafio.

A brisk comedy, *All-Of-A-Sudden-Perry* was revived last week by the Orpheum Players at the Chestnut in capital style. In the cast were Carolyn Gates, Florence Robert, Virginia Howell, William Ingersoll, Franke Franholz and Wilmer Walter. This week Henry Arthur Jones's comedy, *The Liars* is being produced by the stock co.

In commemoration of the seventy-ninth anniversary of the birth of Johannes Brahms, the well-known symphony No. 1 was played last week by the Philadelphia Orchestra. The programme was a notable one and the orchestra made quite a triumph of its rendition of Liszt's symphonic poem and Anton Dvorak's in the *Swimming Rooms*, the latter being played for the first time. The programme also included selections from Beethoven and Richard Strauss.

The American Theatre is continuing in its presentation of popular pieces by a well trained stock co. and this week Blanche Walsh's success, *The Woman in the Case* was ably produced. The cast was headed by Jack Charnon and Grace Huff.

The William Penn's vanderbilt bill for this week is drawing great crowds, as the headlines include Raymond and Gertrude in *Wards of Joy* and Yvette, the well-known music hall artist.

J. SOLIS COHEN, JR.

Said, *Gertie Parrell* and Billy Day, Santelli, Dow and Dow, and the Rays.

Bert Fitzgibbon, who was at Keith's, moves to the National, where other features are W. A. Rolfe's *Ten Dark Knights*, Nonette, Swan and Bamford, He and She, De Voe Trio, and Caroline Franklin.

The new burlesques at the Gaiety are *The Girls from Happyland*, with Billy W. Watson as the chief comedian.

The house olio at the Howard Athenaeum includes Al Falser, Maria, Sterling and Chapman, Le Boeuf Brothers, Lawlor and Putner, and Hughes Brothers, with *The Girls from Rome* as the burlesques.

Al Reeves's *Big Ben Hur* Show is back in Boston for its second engagement of the season, this time at the Casino. Andy Lewis is the comedian.

To open the week at the Orpheum are Lillian Kingsley and co., George Holland and co., The Old Home Choir, McKee, George Garden, David Brothers, Bombay Deerfoot, Page and Watson, Helen Vincent and Sam Morris.

The vaudeville features at Austin and Stone's include the *Floradora Girls* again, Frankie La Brie, Ida Campbell, Walsh, Flynn and co., and Henry Myers.

The subscriptions for the guarantee fund of the Boston Opera House continue, and they hope to have the total of \$120,000 subscribed by March 21. The amount now subscribed is \$60,000.

Trilzie has been placed in rehearsal by John Craig and his stock co. at the Castle Square, and will be the next work revived there.

James K. Hackett gave his audience at the Hollis a surprise one night last week, for between the acts of *The Grain of Dust* he announced that after the curtain fall he and E. M. Holland would play *The Bishop's Candlesticks* for them if they wanted to remain. All but the residents of Lonsville, who had to catch suburban trains, did stay, but their places were taken by the actors of the other theatres, who were invited. The performance started at 11:15 p.m. and lasted until nearly midnight, and proved the biggest hit of the Hackett season.

George W. Wilson, the long-time favorite at the Boston Museum in the stock co. has returned to New York after his engagement at Keith's in *Back Pession*. A notable party to see last one-act play was made up of Grand Army men, all members of Gettysburg Post. After the piece they presented Mr. Wilson with a great bunch of roses.

The Thursday Morning Fortnightly Club of Dorchester gave a novel performance at the Dorchester Women's Clubhouse last week when Everywoman was acted with every part in the morality play taken by women. The part of Nobody was played by Mrs. George A. Hibbard, widow of the former Mayor of Boston. She had not played here since she was a member of Lindsay Morton's stock co. at the Majestic.

When Caruso was in town last week to sing in *The Girl of the Golden West* at the Boston Opera House, one of his few calls made in the city was upon Cardinal O'Connell.

A marriage last week that was of special interest to theatrical people was that of President Frederick W. Hamilton, of Tufts College, to Mrs. Emma Tuttle James. The bride was at one time on the stage, but upon her retirement she did much in the way of coaching amateurs for their theatricals and especially for light opera in which she was most successful.

The bride was Harry James, a young English actor, who died in 1895. Her home was in Somerville, very near to Tufts College.

Sam Meyers, who has resigned as business manager of Billie Burke's co., is in Boston on a visit to his friend, Vincent T. Fetherston, treasurer of the Hollis Theatre.

The members of the Pilgrim Publicity Association are going to the performance of *Germania* at the Boston Opera House this week, out of compliment to Carmen Melis, who sang at their recent banquet which was served at the opera house on the stage.

Mrs. E. H. Crosby, wife of the dramatic critic of the "Post," delivered an address on "Isabella, Queen of Spain," at the meeting of the Castilian Club last week.

At the meeting of the Boston Lodge of Elks, which was held last week, Mayor Patrick E. O'Keefe was elected exalted ruler over Timothy E. McCarthy. More than 1,200 ballots were cast. The only other contest was for trustee for three years, and Thomas D. Rice won over Edward C. Carr.

The automobile show proved quite an attraction for the actors in town last week. James K. Hackett went and invested in a great auto truck which he will use to transfer his scenery from station to theatre and also between cities in short jumps. All the girls of *The Rose Maid* were present, and one afternoon and were given a special dinner, and Mary Miles Minton, the child of *The Littlest Rebel* co., gave away souvenir candy from the tonneau of one of the cars that was on exhibition at the show.

A somewhat surprising statement was made by David A. Ellis of the Boston School Committee last week when he predicted that moving pictures would be used as a sort of text books in the schools.

The effort to have a subsidy appropriated by the city of Boston for the benefit of the Boston School House, was unsuccessful, and after a hearing at the State House, the legislative committee reported leave to withdraw on the bill. An adverse report was presented in the bill to prevent overcrowding at the theatres, and it was sustained. The same action prevailed on the McCarthy bill to provide two special firemen at every performance.

JAY BENTON.

REVIEWS OF SALES COMPANY FILMS.

(Continued from page 32.)

the hand of the magician, who leaves him scattering gold to the poor. The characters are good and the production is excellent.

The Animated Bath-Tub (Solax, March 8).—One finds this from the very nature of the idea a laughable and amusing farce, but it perhaps misses out a bit by its too apparent attempt to be funny on purpose. The film is exhibited in the bath-house, the bath-tub taken from the bath-room to the drawing-room, going into one room and deliberately circulating it and after leaving destruction behind, going out the entrance by which it came, when one would naturally expect a straight course to the waiting guests below. The fact that the uncle was in a bathing suit and could have easily jumped out and almost did so on several occasions in his founderings detracts also from the mirth provoking qualities. A frightened and outraged old gentleman with his head and shoulders above the tub would seem to have been a more plausible series of events. Billy Quirk in the play had invented a bath-tub which would come to any one who desired it by pressing a button. He invited a number of guests to his home to witness an exhibition and among them was an old uncle from whom he hoped to obtain an

ancestral heir. Billy started his demonstration while the old gentleman was in the tub in the bath-room, and the tub traveled accordingly with the man inside, leaving destruction in its path. While the guests were recovering from their shocked surprise, Billy's wife was misled to take a bath and pressed a button to bring the tub back again. The uncle departed in a rage, and Billy became convinced that his invention was a mistake.

The Garden of the Gods (Solax, March 8).—This film introduces interesting rock formations of this famous region and shows among others, the road and tomb stone, the alchemist's mouth, the Chinese temple, the ant eater, the steamboat and the woman's baggage room.

The Better Man (Reliance, March 9).—The painstaking producers of this company have succeeded in giving to this film, a most striking and realistic impression of Winter life in the country—the country girl and her suitors, the sleighing party ending at the farmhouse home of the girl, the dance in the big kitchen, the farmer and the boys going out to the shed for a few swine of hard cider and the rural games that are wont to enliven social events of this kind. The heart of the story, however, does not develop until toward the end, when it is given a too hasty treatment for the best effect. The girl (Gertrude Robinson) starts to elope with the worthless young man, to whom her father had objected, but when she saw the fellow beat his horse because the animal had fallen down (the beating was half-hearted) she turned from him and went home conducted by the more worthy suitor who was provisionally on the spot.

The Village Rivals (Nestor, March 9).—The village poet in this amusing and bright rural farce conception is made a useful as well as a picturesque and an artistic member of society. When Dave tells him that Jim is always getting the best of him, and is now winning away his girl from him, the poet comes to Dave's aid by playing on Jim's weakness to get the best of Dave in a unique and altogether amusing manner. He makes it appear that Dave has fallen desperately in love with a certain rich widow, and when Jim hears of it he sets out to win the widow away from Dave. The poet then telegraphs the young lady, who has gone on a journey to return, and while Jim races off in his go-cart to marry the widow last Dave gets ahead of him. Dave does likewise with the girl. Both parties meet in their go-carts, but whether they raced to the person and married their respective loves is never known for the film is unkind enough to stop at this point. The farce is told with wit and spirit, but the actors do not always get as much out of the situations as one would expect, and the action is generally hurried for the best effect.

The Mystery (Powers, March 9).—An interesting circumstance, although an old one, is exploited in this film, when an antique pistol explodes from the sun rays concentrated through a microscope just after the selected suitor had left the father, who was found dead from the shot. He was discovered here by the young Judge, who was his successful rival, and the case was subsequently tried under him, a thing that seems a bit surprising as he would seem to be more in the line of a witness than a man was found guilty. The Judge, in visiting the girl later, saw the revolver explode again and discovered the cause. Then the mother who had not appeared before in the film went to the first husband and was aided by the Judge in obtaining the pardon for the father. With the exception of the Judge the film is fairly well acted. That actor rather spoils much of the film by his mechanical and staccato action. The general action, however, is not always clear, because it is too talky, and lacks precision. One could hardly tell which man was the lawyer, and which the Judge in the beginning, and it was even hard to tell just who was rejected. It also took a little to see that the rejected lover forgot himself before the father. The settings are better made than some of this company's work, but still might be more careful, and in accord with the atmosphere suggested in the drama and specific scene. The fact should not go unmentioned that the incident of the pistol as well as the complication of the Judge discovering the truth and the visit to the Governor for a pardon appeared in a noted Vitaphone film. The Judge and Girl nearly two years ago.

Alcohol the Poison of Humanity (Relax, European, March 10).—That this film accomplishes the purpose for which it is intended there is little room for doubt, and along with this intent, which is to show that the debauched life of the inebriate not only affects himself, but also the lives of those who come after him, the picture proves itself to be one of consummate art in revealing conditions in the line of truth and nature, and is decidedly commendable in not yielding to the temptation, which often besets the usual reformer, of presenting a subject of this kind, who is very apt to overdraw and make his points along improbable lines. The characterization of the players is likewise remarkable, and the gradual decline of the inebriate family suggested. His son is kept from such a life by his father's example and the influence of his mother, and attains manhood, a young man of intelligence and of excellent prospects. He falls in love with his employer's daughter, and is sent abroad for a year and returns to marry her, but his father's success and homecoming are somewhat spoiled by the dementia into which his father is wont to fall. Although it is not indicated that the young man ever drank later in life, when he is about the age that his father first showed signs of inebriety he begins to manifest these fits, which eventually end in his shooting at his wife in a jealous rage. The lawyer discovers his old father now in a state of idiotic dementia and proves in court that alcohol through inheritance was directly responsible for the crime, which the film convincingly demonstrates, but whether a practical and human court would accept such a conclusion is another matter.

Far from the Beaten Tracks (Imp, March 4).—Life in the Northern woods is presented with compelling force and reality in this rather indefinite little drama, that depicts how the lonely life preyed upon the woman's mind to such an extent that she was tempted to leave her husband for another man returning to civilization. Her husband was very true to the farce as an English traveler hunting in these regions from an accident. During the traveler's convalescence there sprang up an infatuation between him and the woman. The husband was not evidently aware of this, but the day of the appointed departure of the two was the day when the Englishman went to see a wolf pit that he had made and the man tumbled in presumably from accident. He went back to tell his wife and she appeared upon the scene and helped the man out of the pit while her husband stood by, which strikes one as strange if he really did not know of his wife's infatuation and his going back to the cabin leaving the dyne man in the woman's embrace is also a peculiarity that should have been cleared up. The acting carries conviction and understanding, with King Bagrot and Vivian Prescott in the leading roles.

THEATRICAL DOINGS IN BOSTON

William H. Crane Welcomed—The Rose Maid Doing Big Business—Last Week for the Chocolate Soldier at the Majestic.

(Special to The Mirror.)

Musical and light comedy attractions are having their swing in Lent this week, and the indications are that Lent is not having an appreciable effect on things theatrical. The pleasure car section of the automobile show is over, and, although the motor truck exhibition follows for a week at Mechanics' Building, managers have no fear that it will draw away those who go regularly to the theatres.

William H. Crane is the only newcomer of the week of a dramatic nature, so that he has things all his own way at the Hollis Street, where large audiences are the rule with *The Senator Kears House*. Mr. Crane used to be one of the regular stars in the Hollis list, but for a few years he has been downtown in his engagement, so that the return was an "Old Home Week," and it promised to have that effect.

Marguerite Sylva was a new star for comic opera in Boston and she proved a decided novelty when *Gypsy Love* was presented at the Tremont. She had been heard in Boston in grand opera, and especially in *Carmen* at the Back Bay Opera House, so that it was a contrast to see her in the lighter work of a Viennese nature. She has a good supporting co., and the special production is most picturesque. The interest in the opening would seem to indicate a long engagement.

John Craig's Stock co., at the Castle Square also turns to musical comedy—or rather to rural melodrama with music—for *Cohan's Fifty Miles from Boston* is the bill, and it promises to duplicate the experiences of *Forty-five Minutes from Broadway*. This is evidently the production for Mary Young and Donald Meek for they take the honors of the piece. The co. is augmented for the musical features.

There are two special novelties in the list of the week of the Boston Opera House, perhaps the greatest being the presentation of *Thala* twice in one day, on Saturday with two distinct casts, giving Mary Garden and Carmen Melie in the title role. Calve comes back for a special Wednesday matinee in *Carmen*, Germania, which was well received on its initial production last week, has a repletion. Hanes and Gretel, with L'Enfant Prodigue, opened the week

The Rose Maid has been repeating at the Colonial the large business which *The Pink Lady* had on its finale, and it looks like another case of the *Sueño* for *Verbs* and *Loescher*. Adrienne Padgett is a capital heroine, and Robert Bottomley, the newcomer from Australia, has proved a favorite from the start.

This is the last week of the engagement of *The Chocolate Soldier* at the Majestic, but the comic opera might well stay here for a longer time. It was taken away last season when its popularity was the greatest, and now the large audiences indicate that the welcome is not worn out by any means. The cast is fully the equal of the original in every respect.

The Littlest Rebel keeps on to splendid business at the Boston, and it begins to look as if it would rival the success of *The Round-Up* which opened the season. One of the interesting impersonations of the production is given by Percy Haawell, who appears only in the first act, but makes her impression on the whole piece.

The Deep Purple is in the third week of its stay at the Plymouth, and has made an impression that will stand out conspicuous in the initial season of this house. Sydney Booth's good work in this play is in many respects the best that he has ever shown in Boston. Violet Hemming is another member of the cast who has become a favorite.

The Country Boy at the Park has now become in its tenth week of the Boston engagement, and now has only the marks of *The Pink Lady* and *Get-Rich-Quick Wallingford* to beat to take the record of the season here. As the orchestra is under the stage every Saturday night, it is positive that this will be done.

Keith's bill for the week is headed by G. Molano, Mlle. Corto in *The Rose of Mexico*, The Top of the World Dancers, Walter C. Kelly, Mae Millie, Robert Higgins, the Takesawa Japs, Silver Oakley, Wood, Pich, and Carroll, Belleclair and Harmon, and the Three Duval Brothers.

At the Bowdoin Square appear *Dockstader* Four, Lamont's Dog and Monkey Circus, Brown and Hackett, Satorius Japs, Ardielle and Leslie, and Jack Lawton.

Heading the bill at the Globe is *Baby Mine*, the trained elephant, with the Royal Japanese Troupe, Mr. and Mrs. Danny Marr, Eddie Litch-

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum

THE STAGE

New York Agents: PAUL TAUSIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

"A WORLD-WIDE CIRCULATION"

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1857

THE "ERA" BUILDINGS, 5 Tavistock Street, STRAND, LONDON, W. C.

2,000 Advertisements appear every week in "THE ERA"

Subscription Rates: One Year, \$8.00; Six Months, \$4.00; Three Months, \$2.00 Professional Advertisements, 6/ per inch, single column

THE ERA is on sale outside the Knickerbocker Theatre Building and at Brantano's American Artists visiting England use THE ERA Offices as their permanent London address. Inquiries and communications may be sent to

"THE ERA," P. O. Box 492, NEW YORK CITY

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square.
New York Office, 36 West 25th Street.

14 Leicester Street, W. C.

COSTUMES FOR STOCK COMPANY PRODUCTIONS

Our Specialty

VAN HORN & SON
PHILADELPHIA, PA.

Theatrical Costumes
Est. 1852

Telephone, 3044 Bryant

Eaves Costume Co.
THEATRICAL COSTUMERS
Manufacturers and Dealers

Costumes to Hire for Professionals
and Amateurs

226 WEST 41st STREET
One Block West of Broadway NEW YORK

Just the Wig You Want

THE ARTISTIC KIND
THE SATISFACTORY KIND
Theatrical Work My Specialty

GUARANTEED MAKE-UP, NONE BETTER
Careful Attention Given to All Orders
Established 1877

CHAS. L. LIETZ
130 West 48th Street NEW YORK

FRANCESCA TEXTOR
(of the late firm of VAN HORN & TEXTOR)
is now carrying on the business of

**Theatrical and Historical
Costumer, Etc.**
164 WEST 48th STREET, NEW YORK CITY
Tel. 4335 Bryant

Jos. Hemberger & Co.
MERCHANT TAILORS
1 East 27th Street First Floor
LATEST FALL AND WINTER
IMPORTATIONS NOW READY
Dress Suits a Specialty

MISS R. COHEN
153 West 74th Street (Formerly 250 West 74th.)
Telephone, 9974 Columbus



236
So.
11th
Street

DRAMATIC INSTRUCTION

A distinguished English Actor of experience, now appearing in a successful production in New York, offers his services to a limited number of ambitious and promising stage aspirants for private and personal dramatic instruction. For full particulars and terms apply to

DIXIE HINES
Knickerbocker Theatre Bldg.,
New York City

Torriani School of Singing

301-303 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure method. Professional and private reinforcement. Address

FERDINAND E. L. TORRIANI

MR. PARSON PRICE Voice Culture

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Carlotta Nilsen, Frances Starr, K. H. Sothern, Laura Burd, Doris Keane, Ethelbert Trenchard. SEND FOR CIRCULAR.

55 West 25th Street, New York

BECOME A VAUDEVILLE ACTOR or ACTRESS

Earn \$25.00 to \$350.00 Weekly.
My method of Dramatic Art (including technical stage training) Elocution and Oratory is the Only Course on the market recognized by big managers. I am the only one who plays right-composer in the world. What plays have other actors written, and had produced? Playwright-composer "The Voyagers," produced at La Salle Theatre, Chicago. Send for stage literature. FRIEDA HALL, 75 Auditorium, Chicago, Ill.

REGINA WEIL DRAMATIC ART

Highest Endorsements. 2010 7th Ave. Phone 1199 Mura

THOMAS J. GRAY

"The Versatile Vaudeville Writer"

There are over 200 artists using successful "Gray Matter"—sketches, songs, monologues. Writer of "Any Little Girl That's a Nice Little Girl," etc., "Think It Over, Mary," etc.
Suite 303, Putnam Bldg., Times Sq., New York

The Theatrical Lawyer

EDWARD J. ADER
Strauss Bldg., Clark & Madison Sts., Fifth Floor,
Chicago, Ill. Practice in all State and U. S. Courts
ADVICE FREE

Kindly mention DRAMATIC MIRROR when you write advertisers.

FOUNDED IN 1884

American Academy of Dramatic Arts AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

JOHN DREW

AUGUSTUS THOMAS

BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

THE NEXT TERM WILL OPEN APRIL 3

For Catalogue and information apply to

THE SECRETARY, Room 141 Carnegie Hall, New York

ALVIENE SCHOOL OF STAGE ARTS

(United Stage Training Schools)

and Alviene Playhouse for exclusive use of Public performances of Students Stock Company, assuring New York Appearances and engagements. Claude M. Alviene, President and Managing Director

DEPARTMENT OF DRAMATIC ARTS DEPARTMENT OF MUSICAL COMEDY DEPARTMENT OF STAGE DANCING

A department for each, and each department a large sized school in itself. In celebration of the anniversary of our eighteenth year at this address we have added 15,000 square feet of floor space to our already spacious headquarters.

Failure impossible. Booking Department. Theatrical Agents and Managers supplied. Send for Illustrated Booklet, how 3,000 pupils now on the Stage succeeded. For information address Secretary's office, Suite 11.

GRAND OPERA HOUSE, at 23d Street and 8th Avenue (Entrance 309 W. 23d St.), New York

THE NATIONAL CONSERVATORY OF DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Courses for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects.

OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus 19-23 W. 44th ST., near 5th AVE., NEW YORK, N. Y.

Established 15 Years. Reference: Ask Anyone, Anywhere in the Profession. THE NEW YORK DRAMATIC ATHENEUM

AND
Stage Career Agency
Managing and Exploiting Professional Artists and Exceptional Amateur Talent in

DRAMA, MUSICAL COMEDY, VAUDEVILLE, OPERA, CONCERT AND LYCEUM

Every accepted applicant positively placed. Save much of time and money, of long and often unnecessary school term. Affiliated with

HALLETT'S NEW YORK THEATRICAL EXCHANGE

Licensed and Bonded Agency under the Laws of New York.

SKETCH BUREAU—ACTS ARRANGED, PRODUCED—LYCEUM MATERIAL

LOUIS HALLETT, Professional Director, Actor, Coach

Exchange Building, 145 W. 45th Street, Suite 1104. Phone, 5640 Bryant

SCHOOL OF ACTING of the Chicago Musical College

A School of Practical Stage Training, with all the Advantages of a Great Educational Institution.

EXCLUSIVE USE OF THE ZIEGFELD THEATRE

Under the Expert Direction of **MR. J. H. GILMOUR**

The most distinguished actor connected with a Dramatic School.

Free Catalogue on request to Manager

CHICAGO MUSICAL COLLEGE SCHOOL OF ACTING

524 So. Michigan Boulevard CHICAGO, ILL.

NATIONAL ACADEMY OF DRAMATIC ARTS

EXPRESSION, SINGING, ELOCUTION AND DRAMA
Founded 1901. Instruction in Singing, Voice Training for Teachers, Readers, Lawyers, Ministers and Dramas.

MR. MORTIMER KAPHAN, Director

For information, apply THE SECRETARY, 62 West 45th Street, New York

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours if You Need It

Schwarz & Forger

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant
12 BRANCH STORES IN NEW YORK CITY

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogue Free! Free! Free!

SAMUEL FRENCH, 28 West 38th Street, New York.